DOUBLE SIZE ISSUE

Diary of the Doctor Who Role-Playing Games

The fanzine devoted to Doctor Who Gaming

ISSUE # 2

"He110" ADVENTURE MODULE - "THE FINAL FRONTIER" ADVENTURE MODULE
ROLE-PLAYING GAME PILGRIMAGE - GAMING's SOCIAL CONTRACT - PRODUCT REVIEWS
ADAPTING OTHER GAME MODULES TO DOCTOR WHO RPGS - GAMER ETIQUETTE 101
and MORE...

EDITOR'S NOTES

Welcome to our second issue! This is really an issue that is all about giving thanks. No not in that religious way where we all take a moment of silence… but maybe...

With our role-playing game pilgrimage that was taken to the ancestral home of gaming, we visited where the hobby began and in turn it's worth thanking Dave Arneson and E. Gary Gygax for formalizing the style of play that we now enjoy as role-playing. Gygax is famous for refusing to take credit for 'inventing' role-playing saying something along the lines of "As long as there have been kids playing make believe there have been role-playing games." Both Arneson and Gygax passed away in 2008, each only in their 60s. To both these geniuses, and those that helped and supported them to grow our favorite past time, we pass on our thanks.

Thanks also to all the new contributors to our 'zine. After issue #1 came out, those who were interested in helping with our 'zine came out of the woodwork! The enthusiastic response we got was more than we had hoped for. People responded to the poll that went out with the announcement of the inaugural issue, and our e-mail box started getting contributions of articles, comments, and ideas. In turn, we are able to present you with a double length issue this month, with twice the Who gaming fun! Best of all, none of the comments we got were negative. We know our fanzine is not perfect and there are always improvements we can make. We will strive to give you a quality and useful *Doctor Who* gaming 'zine.

As for helping out, or being a part of all this, we still welcome your contributions and articles. These fanzines do not write themselves, and our content is only as strong as our contributors. If you want to join our writing staff, send your article to:
seidler@msoe.edu .

Bests always and happy TARDIS travels,

-Nick "Zepo" Seidler [Editor, DDWRPG]

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DAVE ARNESON AND E. GARY GYGAX
founders of modern role-playing gaming

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES - A DOCTOR WHO FANZINE is published by the Earthbound TimeLords © 2010. Issue #2 published 04 September 2010. The fanzine is published for the purpose of review and enhancement of the Doctor Who television program and its related Doctor Who role-playing games and is FREE. 'Doctor Who' and related photos are copyright to the BBC, and no infringement of their (or anyone else's) copyrights is intended. Articles are copyright of their respective authors. Support the BBC and the program. Contact the Earthbound TimeLords at seidler@msoe.edu . Print Run is Electronic.

This second issue of the fanzine is dedicated to the founders of role-playing games as a hobby: Dave Arneson and E. Gary Gygax. Without them we wouldn't have our favorite past time, this fanzine, or a reason to make the RPG pilgrimage that we covered so extensively in this issue. They will never be forgotten.

REVIEW: DOCTOR WHO—ADVENTURES IN TIME AND SPACE: The GAMEMASTER'S SCREEN

by Jack Kessler

USA MSRP $14.99

ISBN 978-1-907204-13-5

[illegible] of [illegible]

My first Game Master Screen was for the FASA *Doctor Who* Role-Playing game (maybe you've heard of it?) so it's fitting that the editors of this fanzine asked me to put down a few thoughts about the GM screen for the latest incarnation. Or is it?

I've never gotten one for the various editions of *D&D* I've played, perhaps because as the ubiquitous role-playing game, everyone had the books. It wasn't until college, when I was running an obscene amount of *Call of Cthulhu* that I got my next GM screen. So why the early screen for *Doctor Who*? Though I loved the FASA game *in concept,* having to look up all of the various tables and charts could be annoying, especially being the only one with a copy of the game. And since FASA never got around to publishing a GM screen, I made my own using the cardboard fold-out with a picture of a Dalek that came as a cardboard stabilizer in the center of each adventure. Using some strong tape I lashed those fold-outs together and replicated just about every table, chart and list in the rulebook using my library copy machine. A little cutting – a little scotch tape - problem solved!

The current screen put out by Cubicle 7 is nothing like those screens we had in the 80's or 90's. This one has SUBSTANCE… real weight and heft to it. I've had screens that were not able to stand up on their own, they were so flimsy. Not so with the *Doctor Who—Adventures in Time and Space* screen! I'm probably not the only one who laughed when Amazon's listings for the Core Rules (and some of the supplements) indicated the products as being 'hardcover', since they didn't seem to know how to describe a boxed game. But for the GM screen, the description fits!

The screen appears to be made out of the same thickness and quality of paper as the cover of a hardcover game book. This impression is amplified by the fact that the interior is lined with the same style of glued endpapers as the interior cover of a hardcover. All that's missing is the interior pages of a book! Well, that and the fact the screen folds out into four sections – so more like the covers of two hardcover books stuck together.

The exterior artwork is beautiful, depicting the 10th Doctor in front of the TARDIS giving us his best "I'm so sorry" look as fireworks explode behind the TARDIS. Folded out, the rest of the sections reveal a small squad of Sontarans taking on a whole fleeting of flying Daleks. One helmeted Sontaran is shown partially disintegrated in mid-*EXTERMINATION*, while another blasts at a Dalek's weapon. Quite an exciting, action-oriented scene that's sure to inspire. Perhaps not the stuff of your middle-of-the-season episode, but just the thing for a no-holds barred Rusty-freak out of a season finale. The images are crisp, and the colors are nice and sharp without being glossy – there won't be much of any glare from reflected light.

The interior (with a background photo of the TARDIS interior – how apropos) is filled with a series of blue sections filled with white text outlining the rules and tables from the game, just as in the core books. The first section has the only text NOT in a blue box on the interior – **THE** Basic Rule of the entire game. The rest of the first section holds the standard Difficulty chart, as well as the "Yes, But, No" degree of Success table. The second section holds the Story Point Success Ladder and Conflict information, including Random Hit Locations, and Damage from weapons. The third section deals with Chases and their modifiers, cover, and the results of damage dropping Attributes to zero. The fourth section holds the Tech Level table, a description of the Attributes and Skills, a table on Spending Story points for Dramatic effect, and finally a list of useful pages in the Gamemaster's Guide.

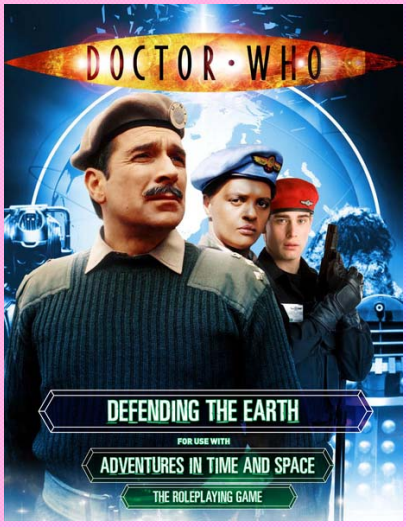
All of these are useful, though there are a few minor problems. First, there is repetition. The Success Ladder in section two duplicates info from section one. And I've never liked that on the damage chart all of the energy weapons have the same numbers, so the last third of the chart are the same lines over and over applied each time to a different named weapon. And second, while it is currently useful, the last chart, a reference with page numbers, is a potential future problem.

I can easily see the Cubicle 7 folks going back and updating the core rules when they come out with the inevitable 11th Doctor branded version. Even if they don't change the rules, differences in trade dress and logos, not to mention the included companions, monsters and examples could easily force changes to the pagination of the Gamemaster's Guide and make this table inaccurate. Of course by then the Matt Smith branded GM screen will no doubt be in the works to correct any such issues (if they exist), but it would be annoying to have to buy the same products over again to keep them accurate.

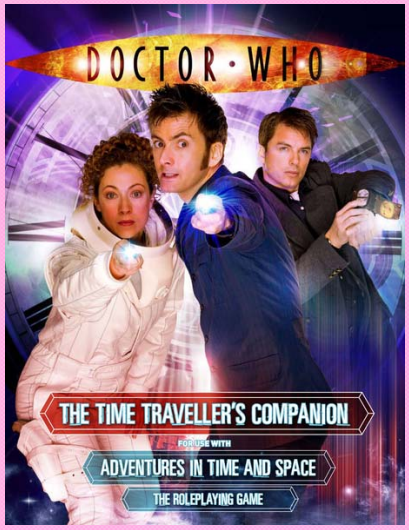
These are minor quibbles, though. A major one is that in use, I find it difficult to read. The use of glued-in endpapers causes the text to be a little duller than it could be. And the choice to use a similar blue and white as in the glossy corebooks is a recipe for potential eyestrain. Good lighting is needed to ward off such a result. Add in wrinkles and other imperfections in the gluing of the otherwise flat endpaper (my copy's wrinkles don't obscure any words, but I could see that happening), and I think this creative use of endpapers requires more work to get the bugs out.

All in all, it is a fine-looking, sturdy addition to your Doctor Who gaming. Some may question the need for rule lookups in such a straight-forward game, but the summaries and tables provided could keep you from ever opening the Gamemaster's Guide while running again. Assuming you can tear your eyes away from the jaw-dropping battle scene, that is.

3 out of 5 TARDISes.



CUBICLE 7 PRODUCT NEWS



Last issue we reported that more supplements have been planned for Cubicle 7's *Doctor Who—Adventures in Time and Space: The Roleplaying Game*, to include **Defending the Earth** (featuring UNIT) and **The Time Traveller's Companion**. The Cubicle 7 website reports the release date for *Defending the Earth* as November 2010, and the Time Traveller's Companion as being released in December 2010. Graphics of the proposed covers are included here, but with the expected rebranding of the RPG to feature the new Doctor Who logo and Matt Smith as the Doctor, these may not be the covers that we get. The are currently available for pre-order at the Cubicle 7 website which can be found at: http://shop.cubicle7store.com/ .

We are also happy to report that Cubcile 7's Doctor Who RPG was the winner of the Grog d'Or Best Roleplaying Game and the UK Game Expo Best Roleplaying Game, for 2010. The game has also been nominated for the Origins Best Roleplaying Game of 2010 and the ENnie Product of the Year award for 2010. We send Cubicle 7 our congratulations and best wishes for their efforts!

GREAT GAMING INTERNET RESOURCES

by Stitch and Zepo

Every Game Master and player is looking for one of those great resources that give them that little bit of motivation or excitement that will inspire them to game a little bit better or that allows them to access their creativity a bit more. Here is a list of numerous on-line resources that our group has found that might help you as a gamer. *(All of these web addresses begin with "http://" unless otherwise noted)*

homepages.bw.edu/~jcurtis/modules/

OK, maybe this is a bit of a cheat as it is the home for our fanzine and our own modules that we have made to support *Doctor Who* role-playing. Still, there are free full length modules, our fanzine, and a graphic guide of *Doctor Who* role playing releases.

Incompetech.com/graphpaper/

The best graph paper web site we've ever found. Completely customizable to the size of paper, square size and line thickness. It also includes customizable hex paper, perspective paper, scientific graphing paper and more. Once you visit here, your gaming mind will be blown away!

www.ugo.com/games/superhero-generator-heromachine-2-5

"Heromachine 2.5" is a great website to help you design and draw your character. Want to choose your hairstyle? Choose your build? Pick a great costume? Especially for the drawing impaired this is a great resource. Even if your going to put pen to paper yourself—this is a great place to start and give you some great ideas.

www.io.com/~sjohn/plots.htm

This is "The Big List of RPG Plots" which is a great general resource when you just need a quick idea for the plot of a module. Not for detailed plot points, but a great go-to resource if your looking for a general outline of what sort of plot and resolution you might present at the table. You just add your details and you are off...

www.wikepidia.org

The world's largest on-line encyclopedia. The site takes a lot of false criticism for inaccuracy but studies have shown it to be as accurate, or even more accurate, than standard encyclopedias. This is simply a great source to look up detailed information that you might need for a module, whether it be proper physics, background info on the *Doctor Who* universe, or the correct pronunciation of the Aztec city Tenochtitlan.

axia.ws/axia/html/sttbg/index.html

The "Star Trek Technobabble Generator" is a great site that is fun, and will create great complex technological words that you can use to describe an element of psudo-science for your game. The interface here simple, just pull down from the list any word roots you want and hit the "activate" button on the upper right to generate your words. Feel free to add more words or drop some in order to make the phrase work for you.

www.howstuffworks.com

A great website that delivers what it promises and explains how things work. It is a great resource to figure out how real science affects some of the items you may want to put into an RPG module or a piece of equipment you might want for your character. Also a fun source for oddities and information—especially their "top 5" lists.

www.rpgsheets.com

An archive of character sheets for various role-playing games. A great gaming resource. As of now it only has the FASA *Doctor Who* RPG character sheet ("*Time Lord*" and Cubicle 7's "*Doctor Who—Adventures in Time and Space*" are still missing), but it doesn't diminish how useful this site is for gamers.

www.majorspoilers.com/category/major-spoilers-podcast/critical-hit
A podcast dedicated to helping new people learn how to play 4th Edition *Dungeons & Dragons* as well as role-playing games in general. Each episode generally follows an adventure as it is played. The educational value is equal to the entertainment value and keeps one's interest for the entire hour long episode.

www.feartheboot.com/ftb/
A podcast about role-playing games and a little bit more. Great banter and discussion. This is geared more towards the experienced gamer and their topics are generally varied enough that you can usually find something of interest in each episode. Many inter-related topics are covered, as well as the out-of-game lifestyles of gamers.

shillpages.com/dw/dwia.htm
The Doctor Who Image Archive has thousands of photos from the Doctor Who series, and a great resource when looking for images of monsters or villains for your *Doctor Who* RPG. The site has been around for many years and is still one of the greatest *Doctor Who* sites of all time!

www.dragonsfoot.org
A great website the prides itself on First Edition *Dungeons & Dragons* resources, as well as more goodies for games such as *Savage Worlds*. We personally love their ready-to-go maps section that remind us of the old-school *D&D* offerings. A fun site to just stroll around looking for useful gaming stuff.

www.fakenamegenerator.com/
This website is a great resource when trying to quickly come up with a random name and background info for a character. For us, it was a bit scary as other fake(?) personal information came up on the site, such as fake address, e-mail, social security number, and more. We're not exactly sure if all this info is fake or not, but if only trolling for gamer names and info, this is pretty useful as a resource.

www.elfwood.com
A website devoted to fantasy artwork. We've used this site to get ideas for adventures and settings. You never know what sort of interesting things you might find here.

dicelog.com/dice
Choose the number of sides to roll, and the number of dice, and this online program gives you the results, including visually. You can also put in more complex formulas. This is THE website when you forget your dice at home!

www.wizards.com/dnd/
The home of Wizards of the Coast the current parent company of *Dungeons & Dragons*. This is a fairly good website with great discussion threads and *D&D* freebies. A great bit of history and fun can be found searching here.

gallifreybase.com/forum/
The most active and well populated *Doctor Who* forum out there. Members of the production team have been known to spend time there, and RPGers can find discussions on gaming in the Platform One (fun & games) thread.

www.escapistmagazine.com/videos/view/i-hit-it-with-my-axe
Porn stars play *D&D*. No really, some erotic film actresses really do play *D&D* and this video blog follows a game featuring three adult film stars and their friends. Most interesting to us is that their games are no different than ours, and even if one is really attractive and super sexually active you still sometimes just plunder and burn shit.

MODULE: "He110"

"He110" is a Doctor Who adventure module set completely inside the TARDIS. This adventure deals with mechanical faults the TARDIS seems to have and the resulting mystery that the TARDIS crew encounter as the trusty machine begins to act strangely...

The TARDIS crew should be relaxing or spending some of their standard time inside the TARDIS between adventures. This adventure works particularly well if the GM takes extra time either setting up the crew's day to day lives on board the time travel capsule , or if this is already an established part of your campaign.

After making an intuition or perception roll, one of the characters should discover that there is a door inside the TARDIS that is opening and closing completely. Besides the characters, there should be no one else in the TARDIS and this occurrence should be worth investigating. The Game Master should play up the tension and the unusual nature of this occurrence and give the impression that something is not right. Investigation of the door shows that nothing mechanical is directly affecting it. If someone scans it with a sonic screw driver or a tricorder they will discover a minor electrical charge on the door, but nothing else of significance. If a character tries to stop the door from moving, they will easily be able to do so, but….

Once someone stops the door from moving by putting something in the door's path, the lights in the TARDIS will start to flicker and then turn on and off. This lighting malfunction should be localized, and only in the nearby area, and not in the whole TARDIS. Thus it casts long shadows through the darkness where the players are standing. If the characters split up, darkness and lights turning on and off will stay by one of the characters, and others will be able to walk out of this area to another that is unaffected. The GM can build tension by having the lights that turn on and off trade between characters as they join together or move off to investigate the issue in the TARDIS. If the

ALTERNATE SETTINGS

The basic plot of "He110" can be changed to take place in another location, for either a variation or a sequel to this module. One of our favorite playtested variations was setting the events in a house that was said to be haunted with lights turning on and off, a piano playing a single key, and doors and windows opening and closing. Other alternate setting suggestions would be a derelict space craft, a library, an observatory (especially fun when it is the SETI [Search for Extraterrestrial intelligence] project), or an office. The trick is being sure to choose a location with many binary devices.

Time Lord or any character goes to investigate the matter by going to the console room, the light effect will follow that character there.

Once in the console room, strange occurrences will happen as well. A special light on the console will blink on and off in a strange pattern, the TARDIS scanner will turn on and off or open and close, then the audio speaker will give off a single frequency sound then stop, then start again, or maybe the computer screen on the console will turn on and off. This will happen around the console room with various items. The trick to heightening tension in the adventure is to have these effects change unexpectedly, and to also scare the characters or make them feel that they are threatened. The TARDIS console will be able to detect a small energy signature in the room but will not be able to identify anything else. What is at work is not the TARDIS itself...

If players are astute, and the GM has done their job, the players will hopefully recognize that everything they are observing is binary in its pattern: open/closed, on/off, lit/unlit, noise/no noise and so on. If the players are not quite catching on, after a fair amount of time, the GM can give them intuition or mentality rolls to figure out the pattern. Once having done so, hopefully the players will realize that they are communicating with an intelligent entity. The players should be able to 'talk' to it by asking it yes or no questions, with it responding with an action. No response of a given effect meaning "no", and a flash of a light (etc.) as a "yes", for example. Once players have established this method of communication, they will learn the full situation at hand.

The situation is that an alien entity made of pure energy has entered the TARDIS. The creature is a Binaris, a creature that exists and communicates only through binary methods. The TARDIS picked it up in the time vortex. The Binaris was lost in the space/time vortex and looking for help, so the TARDIS itself allowed the Binaris to enter the ship itself in an effort to connect the creature with the crew. The creature is not harmful or dangerous at all, but its binary nature can create a dangerous situation, such as turning off life support, or the navigational system (perhaps causing the TARDIS to drift towards a dangerous space anomaly). The Binaris can affect physical space and mechanical things (such as doors by manipulating the electrical fields present in the item's molecules). This Binaris is simply scared and trying to ask for help, and because of its binary nature it can only communicate by affecting the environment. Its name is simply "1" ("one"), as it has a sense of being - but Binaris have no formal names.

Eventually by asking the Binaris a number of yes and no questions, the crew will be able to figure out what it is and will be able to help it return to its people (energy creatures that live in deep space electrical fields found near quasars). The Binaris will also be happy to be brought to any large electrical field (such as electrical grid) but this will cause power blackouts. Crew members should realize that the TARDIS in some ways in the hero of this adventure, as it is the TARDIS's actions that have rescued the Binaris and without its actions bringing the creature to the crew the poor Binaris would have been lost forever.

This module's title is "He110" with the 'LLO' actually being the numbers one, one, and zero, to relate to the creature's binary state.

ON BEING OLD SCHOOL: A DEFENSE OF TABLE TOP RPGS IN THE DIGITAL AGE

by John Curtis

I admit it. I'm old school. I was born in 1962 (I'm 48). Even though I am, by most people's definition, a computer geek, I have my reservations about some of the changes that have come about with the advent of personal computing and the internet. One such reservation is the rise of computer, console, and online games - and the related decline in interest in tabletop RPGs. This is not a good thing, people, and I'm going to tell you why. But, before making my case, I probably need to establish my tabletop RPG street cred first.

From a young age, I've been an avid collector and consumer of the genres of fantasy, sci-fi, and horror in the forms of fiction, comics, television and film. I was 12 when, in 1974, Dave Arneson and E. Gary Gygax of TSR published the first commercially available tabletop RPG, a fantasy system called *Dungeons & Dragons*. I was 15 when, in 1977, Marc Miller of Game Designer's Workshop published the sci-fi tabletop RPG *Traveller*. I was 19 when, in 1981, Sandy Petersen of Chaosium published the Lovecraftian horror tabletop RPG *Call of Cthulhu*. I was 23 when, in 1985, FASA published the *Doctor Who Role Playing Game*. Clearly, I was born at just the right time to experience the golden age of tabletop RPGs. By the time I was an undergraduate, circa 1980-1984, I was playing the first three mentioned above in simultaneous campaigns, a different night for each. Fast forward to 1991 when I met the editor of this fanzine. We were waiting in line to get into the dealers room at the Visions convention in Chicago. We struck up a conversation, and became fast friends. He graciously invited me to join his *Doctor Who* RPG campaign, in which I am involved to this day. Tabletop RPG street cred established. On to making my case.

Addicts of computer, console and internet gaming can undoubtedly provide excellent detailed arguments supporting the relative merits of their types of gaming, but I don't intend to question those merits. I simply contend that tabletop gaming is **better**. It's better where it really counts: the freedom to use one's imagination.

Computer games - be they desktop, console, or online - are programs. They consist of a finite amount of code. The creativity of world creation, character creation, and character action has already happened. The program designers did it - all of it. You can only see the world as the program presents it to your screen. You can only create a character for this world by choosing from amongst the finite characteristics that the program presents to you, if any. Once created, the image of your character will be presented to you by the graphical rendering programming associated with those characteristics. You can only act within this world by choosing from amongst the finite actions that the program presents to you.

A tabletop RPG allows you to see the world as your imagination presents it to you. You can create your character's back story. You can imagine what your character looks like. You can draw a picture of your character using your own artistic talents. You can show your drawing to other players. You can just describe your character to other players, and they can imagine what the character looks like. Your character can take whatever action your imagination can conceive. You can decide what words your character says. Your only limitations are a rulebook with basic guidelines, and the roll of the dice. More importantly, you get to do all of this while reacting to a Game Master's NPCs and the characters of other players, all having the same level of access to their own imaginations.

THE DECLARATION OF INDEPENDENCE FROM PREDETERMINED PLOTS

I accept that console split screen and online headsets allow for individual players to interact verbally. But your visual environment is still predefined and your actions are limited to

GAMING WITH PEOPLE NEVER GOES OUT OF STYLE

those defined by the program.

I also accept that, in a tabletop RPG, a Game Master has created an adventure module, and is attempting to guide you towards that module's resolution. The difference here - and it is a big one - is that **you** decide how to seek that resolution. The game master has to react to what you do, as much as you have to react to his NPCs and fictional environment. You aren't absorbing some prefab plot, you are one of the authors of the plot.

Now, let's take one step back from the actual game. Look around the table. Hey, those are real, flesh-and-blood people sitting there. They're not computer program constructs. They're not usernames. They're not some disembodied voice from half way around the planet. They're there, right next to you.

"I should mingle with the new guy during the break."

"Hmm. This guy is interesting. I'll ask him to get together after the game so we can talk more."

"Hey, we're both musicians! Let's jam! Wow, he's got skills! Maybe I should suggest that we form a band."

I've actually had a band form this way. Twice.

"New girl. She's damn cute. And smart too. I should chat her up a bit."

"Well, that went well. Maybe I should ask her out?"

"This date is going well, maybe I should ask her back to my place?"

This also actually happened to me. More than once.
Try to do that with Cortana, Halo fans!

CORTANA—NOT AN ACTUAL PERSON

In short, we're talking social interaction here. Potential friends and lovers (and maybe a few enemies too, but at least they're **real** enemies). And also consider what you'll learn about these people during the game play itself. You'll get a glimpse of who they really are, I assure you - the good, the bad, and the ugly. Thanks to the social interaction of tabletop RPG's you'll make friends, you'll see some of those friends pass out of your life when they move on to other things (you'll reconnect with those long lost friends again years later when they come full circle), you'll see friends grow old beside you, you'll go to friend's weddings, you'll see friends have children, and you'll attend friend's funerals. The group becomes an important facet of your life. For some, it may be amongst the most important.

This is the true secret of tabletop RPGs. They're not only about an experiment in imagination; they're also about the people you get to know along the way.

EVENT REPORT: ROLE-PLAYING GAME PILGRIMAGE

On 20 September 2009, members of our *Doctor Who* gaming group (and DDWRPG writing staff) organized a road trip that we dubbed the "Role-Playing Game Pilgrimage". This was a trip to visit important locations in the history of role-playing gaming. Nick Seidler, Stan Miller, Thomas Mauritz, and Matt Lininger (above) hit the road in Southeastern Wisconsin to visit the key places in the development of gaming. Nick was the researcher who hunted down all the locations and the history of all the spots. Matt was the local who grew up near many of the locations and could navigate the group to their goal. Stan was the reporter who helped to visually document the trip, and Thomas was our new player and exchange student from Germany who was the motivation to do the trip. Of course, to make it a great gaming road trip, we role-played a *Doctor Who* module in the car...

Off we went to Lake Geneva, Wisconsin located in the South of the state near the Wisconsin-Illinois border, and generally a tourist town for the wealthy Illini who go North for the summer.

The first stop for the group was Horticultural Hall in Lake Geneva, Wisconsin (photo above). This was the location of the original GenCon gaming conventions. GenCon was short for (Lake) Geneva Convention and became the pre-eminent gaming con as the hobby first grew. It was at Horticultural Hall that Gary Gygax and Dave Arneson, the creators of the first role-playing game, *Dungeons & Dragons*, first met in 1969 at the GenCon 2 wargaming convention. It was here that *D&D* and formalized RPG gaming truly started as the pair exchanged their ideas in regards to Arneson's adapted rules for the miniatures wargame *Chainmail*, in which he introduced fantasy elements to the game and the idea of playing a single character and role-playing their interactions. After their initial meeting, the pair worked together to formalize the rules. Gygax wrote up more complete and specific rules, while both corresponded and expanded the rules and universe together. GenCon was held annually at Horticultural Hall from 1968-1971, and 1973-1977 (GenCons 1-4, 6-10), though other locations supplemented it from 1970 onwards. Many early gamers will remember advertisements for GenCon in early first edition *D&D* modules, and *Advanced Dungeons & Dragons* books. Horticultural Hall is on the National Registry of Historic Places, but not because of its gaming origins, though this does add a bit more history to the location.

Dungeons & Dragons was first published in 1974 and released by Gygax and Arneson's company Tactical Studies Rules, which would later change its name to simply 'TSR'. Gygax ran this company out of the basement of his home for a number of years. Eventually the popularity of *D&D* grew and TSR had to find a place to grow as a company. In 1979, the company moved into a building at the heart of downtown Lake Geneva. Located on the cor-

THE ORIGINAL OFFICES OF TSR HOBBIES - HOME OF FIRST EDITION AD&D

INSIDE KILWIN'S CHOCOLATES FORMERLY THE DUNGEON HOBBY SHOP GAME STORE

ACROSS FROM KILWIN'S CHOCOLATES

MATT WITH THE DRAGON MAGAZINE ARTICLE INSIDE THE FORMER TSR OFFICES

ON THE THIRD FLOOR—FORMERLY THE PRODUCT DEVELOPMENT OFFICES OF TSR

ner of the crossroads of the town's two largest streets. It was here that the old Hotel Clair was located and TSR hobbies moved into the building. The corner storefront housed a gaming store called "The Dungeon Hobby Shop". TSR's offices used to be located throughout the building with the main game design happening on the second and third floors, with stock and the GenCon convention offices (GenCon became part of TSR in 1976), in the basement. On the pilgrimage, the crew went into Kilwin's Chocolates which is now located on the first floor where the Dungeon Hobby shop used to be located. With such a rich history, you think they might have some rich gaming-related chocolate there, but alas no memories of days gone by remain. We, of course, recommended that they at least make some chocolate dice to sell to other gaming enthusiasts such as ourselves who might visit. The upper floors are now home to the small Landmark Mall, with other stores located inside the building. We took the time to walk the halls where gaming was growing and great modules like "Expedition to the Barrier Peaks"(S-3) and "The Keep on the Borderlands" (B-2) were playtested. Other great TSR role-playing game offerings such as *Gamma World*, *Boot Hill*, *Top Secret*, and *Star Frontiers* were written or expanded upon at these offices. On our trip, Matt produced a copy of a *Dragon Magazine* article titled "Gandalf was Only a 5th Level Magic User" which would have been written or edited in the building! It's quite fun to see the space, and while it was run down and in need of repair at the start of the 1980s, it has since been restored and refurbished and looks brand new—not at all what it was like when TSR was the primary tenant. This building is also on the National Register of historic places, and again

there is no mention of its importance to gaming history.

Before leaving the Lake Geneva downtown area, we went to the Lake Geneva Public Library, a very short 100 meter walk from Kilwin's chocolates and right on the lake. It is here that the proposal has been made to put a Gary Gygax Memorial (photo next page). This has not yet happened, but if Lake Geneva is smart enough to embrace their place in gaming history it soon will be.

In 1981, TSR moved to another location on the edge of the village of Lake Geneva. The company moved into the warehouse of a former medical supply company, and set up new offices with more space at 201 Sheridan Springs Road (above and right). It was at this location that 2nd Edition *Advanced Dungeons & Dragons* and all of its supplements were created. This was the location for TSR during the heyday of role-playing games from the early 1980s through the late 1990s. It was here that the company existed until it was officially sold to Wizards of the Coast in 1997, after Wizard's collectable card game *Magic: The Gathering* had put most RPGs into a world of hurt. The building is now a warehouse for the Yonkers company. In the photo above the main TSR office entrance was to the right, and farther to the right was the main TSR loading dock (see more photos right) . Until about the year 2000, signage for TSR remained intact on the building and on the directory signs

TSR'S FAMOUS SHERIDAN SPRINGS ROAD LOCATION

LAKE GENEVA PUBLIC LIBRARY - PROPOSED LOCATION FOR THE GARY GYGAX MEMORIAL

VIEW OPPOSITE OF THE LAKE GENEVA PUBLIC LIBRARY

GEORGE WILLIAMS COLLEGE HOME OF GENCON 5

YERKES OBSERVATORY—PART OF THE UNIVERSITY OF CHICAGO

GRAND GENEVA HOTEL—FORMER LAKE GENEVA PLAYBOY CLUB, HOME OF GENCON 10

identifying the businesses down Sheridan Springs Road. Remnants of this great location of gaming history are now gone. In memory of this, the group put dice in the hand of the wheelchair parking spot logo in the parking lot.

The importance of the GenCon gaming convention was the continuing focus of our trip, as it was at this convention that many important gaming products were released and tournaments played. In 1972 Horticultural Hall was unavailable so GenCon V was moved for a year to George Williams College in nearby Williams Bay, Wisconsin. Also located on the shores of Lake Geneva but away from the town, the group drove around to this location to see where this event took place. George Williams College is now a part of Aurora University, but its buildings are much the same as they were years ago (photos left). The campus is a collection of buildings scattered along a hillside that sits next to Lake Geneva and is particularly beautiful.

Neighboring the George Williams College grounds is the Yerkes Observatory (part of the University of Chicago). Yerkes Observatory is rich in the history of astronomy and home to the world's largest refracting telescope (photos left). The observatory is only open on Saturdays with public tours available at 10am, 11am and Noon. Our visit was on a Sunday and as such we were only able to visit the Observatory's exterior. While not a part of gaming history, a stop at the observatory was important for it's contributions to space science and as a *Doctor Who* gaming group we felt it was an appropriate stop.

Our next stop in the gaming pilgrimage, and last stop in the Lake Geneva area was the Grand Geneva Spa and Resort. This resort was the former Lake Geneva Playboy Club, home (along with Horticultural Hall and other locations) to GenCon X in 1977 (photos left and next page). For some of us on the pilgrimage this was a somewhat unique

combination of memories of our adolescence. For this author, adolescence was greatly defined by the discovery of role-playing gaming and also by Playboy magazine, which provided the author his first glimpse of the beauty of the opposite sex in a sexual context. This was an important location for the history of gaming, was also seen as a part of our discovery of human sexuality. The group couldn't help but laugh at the idea of hardcore gamers being surrounded by beautiful Playboy bunnies with whom they would have the hardest of times trying to even say 'hello' to! What an awkward GenCon this must have been! Still located in the Grand Geneva Hotel was the resort's old Playboy Club mural which features a hidden rabbit head in the painting (some have said there is more than one). Sort of a "Where is Waldo" search took place for the elaborately hidden logo. Finding this mural and the bunny head logo is a must for the pilgrimage and added to the gamer element of this trip.

Our group hit the road and was finally leaving the Lake Geneva area with all of it's rich gaming history, but the Pilgrimage was not yet over. We continued our in-car Doctor Who RPG module as we headed North on Interstate 94 (West).

Our next stop was the University of Wisconsin - Parkside, located in Kenosha, Wisconsin, which was the home of GenCon from 1978 to 1984. Having outgrown the facilities located in Lake Geneva, the GenCon convention had to move out of town to the nearby university because of the larger space that could be provided. It was here that the author first became interested in role-playing games having first played the game *Top Secret* which then led him to discover *Dungeons & Dragons* soon after in 1980-1. This was also around the time he discovered *Doctor Who* as a TV program, so the connecting interests grew in parallel. UW-Parkside served GenCon well for many years, but the

OLD PLAYBOY CLUB ENTRANCE

PLAYBOY CLUB CONVENTION HALLWAY

THE PLAYBOY CLUB MURAL AND THE HIDDEN RABBIT HEAD

ON THE ROAD

STAN WITH CHARACTER SHEET

UNIVERSITY OF WISCONSIN-PARKSIDE, HOME OF GENCONS 11 THROUGH 17

**MILWAUKEE THEATER,
FORMERLY THE MILWAUKEE AUDITORIUM
(PART OF MECCA)**

**US CELLULAR ARENA,
FORMERLY THE MILWAUKEE ARENA
(PART OF MECCA)**

**PARKING LOT—FORMER LOCATION OF THE MECCA CONVENTION CENTER,
MAIN HOME OF GENCONS 18 THROUGH 30
THE HYATT HOTEL IS IN THE BACKGROUND ON THE LEFT
(with its rotating restaurant Polaris being the circular structure),
AND THE BACK OF THE FRONTIER AIRLINES CENTER IS ON THE RIGHT,
WITH THE SKYWALK OVER 4th STREET BETWEEN THEM.**

**FRONT OF THE FRONTIER AIRLINES CENTER,
FORMERLY THE MIDWEST EXPRESS CENTER,
HOME OF GENCONS 31 THROUGH 35**

growth of interest in gaming soon outstripped the college, and the convention had to move further North up Interstate 94 to Milwaukee, Wisconsin.

In 1985 GenCon moved into the Milwaukee Exposition & Convention Center & Arena (known as MECCA). Located on the South side of Kilbourn Avenue between 4th and 6th streets. The main MECCA Convention Center was home to the main dealers room on the 2nd floor. Across the street on the North side of Kilbourn was (to the right when looking North) the Milwaukee Arena (now called the U.S. Cellular Arena), where most RPGs were run. To the left was the Milwaukee Auditorium (now the Milwaukee Theater) where miniature games, some RPGs, and collectable card games were first run. The Auditorium was also home to the infamous annual GenCon auction. In 1986, the Milwaukee Auditorium was also the home to a rather unique *Doctor Who* convention that featured both Tom and Colin Baker! MECCA was the home of GenCon from 1985 to 1997. It was here that in 1993 the *Magic: The Gathering* collectable card game was first ever introduced and released. As Milwaukee decided to build a newer and larger convention center just to the South of the MECCA location. The main MECCA convention center building was eventually torn down during the construction of the new center. The spot where MECCA's main building stood is currently a parking lot (photo left). Other GenCon events were held in the Hyatt Hotel and nearby Marc Plaza Hotel (now a Hilton) when GenCon was at MECCA and once it moved. It was here at MECCA that the editor and some writers of this 'zine regularly ran Doctor Who RPG modules for GenCon attendees for many years!

GenCon moved to the new convention center when it was completed in 1998. Called at the time the Midwest Express Center, the building is now called the Frontier Airlines Center (photos left). It was here that GenCon

**OLD MILWAUKEE POLICE BOX #1,
OUTSIDE THE EAST SIDE OF THE MIDWEST AIRLINES CENTER**

STYLE #1 CURRENT MILWAUKEE POLICE BOX

had its home from 1998 until 2002. GenCon was Milwaukee's largest convention, and the event was largely embraced by the people of Milwaukee who connected to the origin of gaming in Southeastern Wisconsin. As with MECCA this location for GenCon is where the staff of this fanzine annually ran the *Doctor Who* RPG slots for the convention. Even in the years that *Doctor Who* itself was off the air, the *Doctor Who* RPG games always filled up and there was never a single year in which the table was not full. The game slots almost always filled at pre-registration, and often other players would come to the table hopping to get into the game.

GenCon which was owned by TSR from 1976 on, went to Wizards of the Coast when Wizards bought TSR in 1997. Two years later Wizards of the Coast was bought by Hasbro. Three years later, in 2002, Peter Adkinson, founder of Wizards of the Coast, bought GenCon back from Hasbro and created GenCon LLC a company to run the gaming convention.

Sadly, citing lack of hotel and facilities space, GenCon moved to Indianapolis, Indiana in 2003. This move was rumored to be because Peter Adkinson, could not find last minute hotel space for his family who wished to come to GenCon in a previous year. It is reported that the lack of available hotel space (a sign of the event's popularity) and dissatisfaction with the facility (a brand new convention center(?!)) were the primary reasons for the move. With its contract expiring, Adkinson and GenCon LLC decided to move GenCon to Indiana. It should be noted that even despite this move, the largest attendance the convention has had to date was in Milwaukee in 1995 when attendance topped 30,000. The Midwest Express convention center was the last location for GenCon in Southeastern Wisconsin. This loss in many ways represented the commercialization of gaming. The small locally grown hobby of role-playing games was being replaced by the commercialization of collectable card games, video games, and large corporations buying up the original companies. Some cynical gamers saw this as the beginning of the end of the hobby. However it was not quite the end of our pilgrimage...

The Frontier Airlines Center has an interesting display on its Eastern side. It has a collection of old Milwaukee police, fire, and public works boxes. Yes, that's right. It has an outdoor museum display of police boxes (see above and right)! The original Milwaukee police boxes were six sized telephone booths that

**OLD MILWAUKEE POLICE BOX #2
OUTSIDE THE EAST SIDE OF
THE MIDWEST AIRLINES CENTER**

**STYLE #2 CURRENT
MILWAUKEE POLICE BOX**

a policeman could stand in to use the police telephone, like a TARDIS. An example of an early booth style one can be found in the Milwaukee Public Museum in the 'Streets of Old Milwaukee' display (requiring admission). The Milwaukee Public Museum is only two blocks from the Frontier Airlines Center. Outside of the Frontier Airlines Center are the follow-up police boxes which housed telephones but are no longer a full booth. The city of Milwaukee still uses police boxes, for private land-line communications when radios may tip off people using police scanners as to what they are doing. Also located near the Frontier Airlines Center are some of the other current Milwaukee police boxes that are still in use! Being a *Doctor Who* gaming pilgrimage our group had to take photos at the various boxes!

The Role-Playing game pilgrimage ended in Milwaukee, having covered over 30 years of gaming history and few science and *Doctor Who* related detours. Our in-car adventure module ended with the Daleks and their Ogron allies defeated and we looked forward to taking the trip again on another day...

True to form, on 29 June 2010, Nick and Thomas did a shortened version of the pilgrimage again, joined by new visitors from Germany Christian Schalau and Felix Balhorn. Given the opportunity to make the "RPG Pilgrimage" they jumped at the chance. Even though it was described as an "odd" reason for an outing, as a gamer Christopher was up for the trip, and Felix was ready to learn a little about Wisconsin's contribution to entertainment. Visiting the ancestral home of gaming (Horticultural Hall) and the original TSR offices and the following location on Sheridan Springs Road, the group had a chance to make that pilgrimage that every gamer should try to make at least once in their life. Christopher, Felix, Thomas and Nick had a fun trip and enjoyed the camaraderie of buying fudge, sharing a tasty meal, and seeing some historical locations. The trip was an opportunity to make new friends with shared interests even though some lived continents apart.

The Role-Playing Game Pilgrimage is an opportunity to witness how the small and quiet town of Lake Geneva, Wisconsin was really full of big new exciting ideas that had no boundaries on the imagination. It is a place that changed the world, and how games are played, forever.

THOMAS, WITH FELIX, RETURNS TO HORTICULTURAL HALL

**CHRISTOPHER POINTS OUT WHERE
THE WHOLE ROLE-PLAYING HOBBY FIRST BEGAN**

EVENT REPORT: RETRO PHOTOS

Here are photos of some of the locations from the Role-Playing Game Pilgrimage as the places appeared back in the day!

TSR OFFICES (1979-1981)

TSR employee entrance was below the yellow fire escape. Offices were on 2nd and 3rd floor, and the Dungeon Hobby shop was at the front. This is how it looked in 1980. Below is a retro postcard from when it was still the Hotel Clair.

TSR OFFICES (1981-1997)

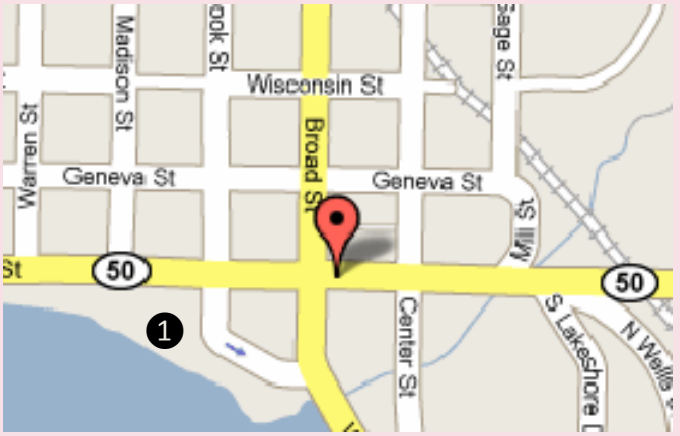
The TSR sign that was at the start of Sheridan Springs Road.

RPG PILGRIMAGE LOCATIONS INFO

Here are the details and addresses so that you can visit the locations from the RPG Pilgrimage yourself:

HORTICULTURAL HALL
330 Broad Street
Lake Geneva, WI 53147-1812
-Location of GenCons 1-4, 6-10
-Location were Gary Gygax and Dave Arneson first met.
-Now a farmer's market on Saturdays
-Now can be rented out for events/weddings

KILWIN'S CHOCOLATES/LANDMARK MALL
772 West Main Street
Lake Geneva, WI 53147-1835
-Location of the TSR Offices 1979-1981
-Location of the Dungeon Hobby Shop
-Formerly Hotel Clair
-Now a chocolate shop (first floor)
-Now a boutique mall (upper floors)



(Horticultural Hall and the Kilwin's Chocolates are very close and only one block from one another. The Library and proposed location for a Gygax memorial is located at the "1")

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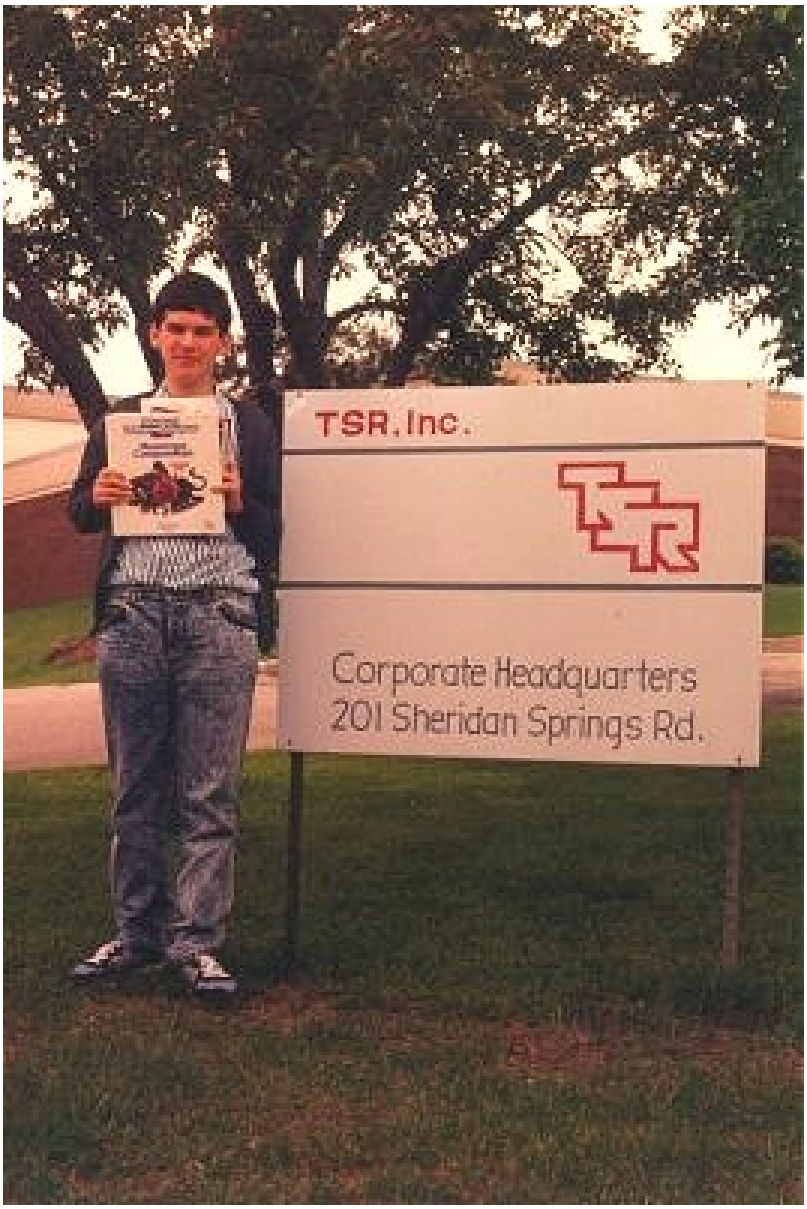
TSR OFFICES (1981-1997) CONTINUED



No, it's not one of the authors, just a photo we found on-line—some lucky kid who got to visit the TSR offices! Below is a photo of the Sheridan Springs office from circa 1989.

(Continued page 22)

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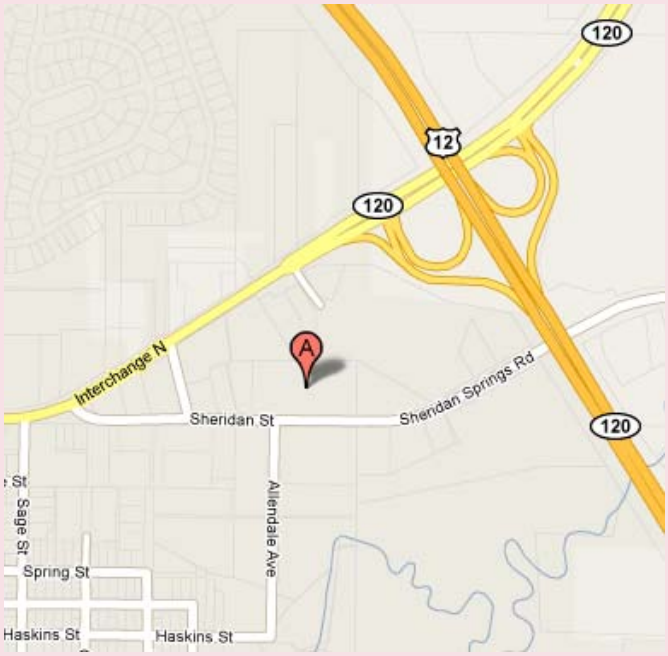
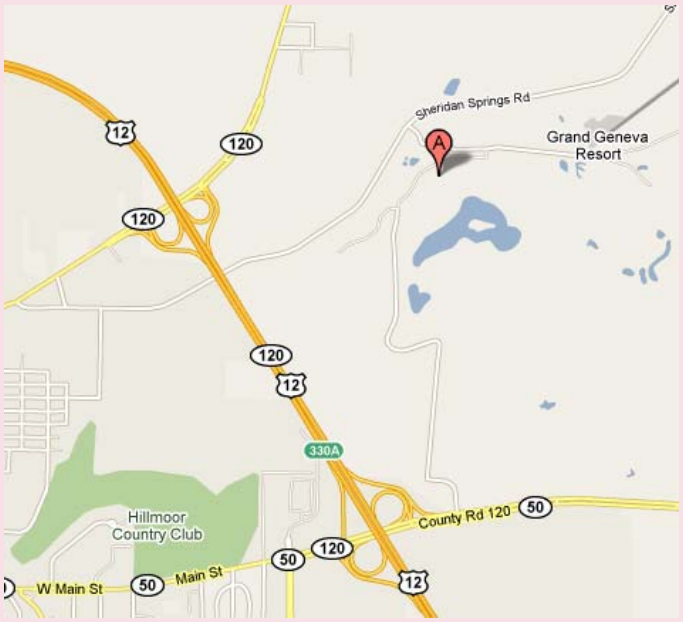
YONKER'S WAREHOUSE
201 Sheridan Springs Road
Lake Geneva, WI 53147
-Location of the TSR Offices 1981-1997
-Now a Yonker's Warehouse



GRAND GENEVA SPA AND RESORT
7036 Grand Geneva Way, Hwy 50 East
Lake Geneva, WI 53147
-Co-location of Gencon 10
-Former Lake Geneva Playboy Club



(The Grand Geneva Hotel is right up Sheridan Springs Road not far from the former TSR offices, there is also an entrance from Highway 50)

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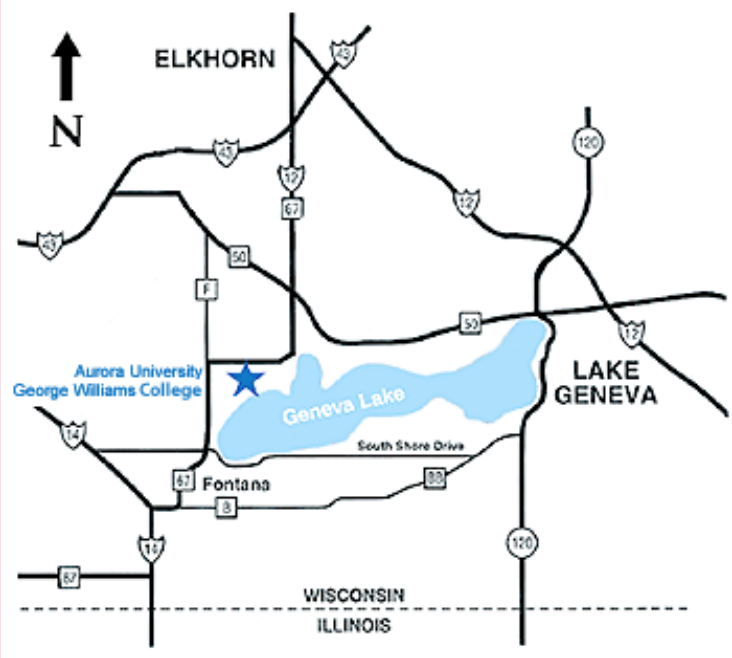
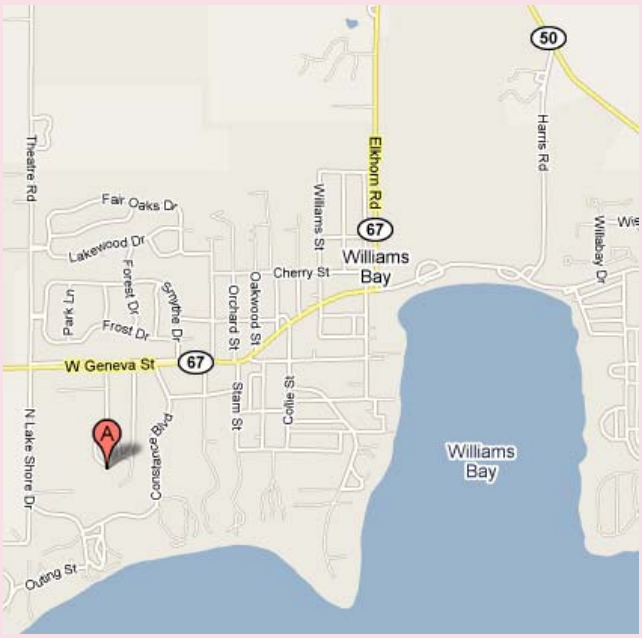


GEORGE WILLIAMS COLLEGE
350 Constance Blvd.
Williams Bay, WI 53191-0210
-Location of GenCon 5



YERKES OBSERVATORY
373 West Geneva Street
Williams Bay, WI 53191-9603
-Location of world's largest refracting telescope

(George Williams College and Yerkes Observatory are truly located next door to one another. Lake Shore Drive and Observatory Place are adjacent streets directly off of West Geneva Street. On the top map on the right, George Williams College is at the "A" and the Yerkes observatory is located where the black arrow points. At George Williams College, GenCon 5 was held in various buildings but the "College Inn" is thought to have been where registration and ConHQ was located)

UNIVERSITY OF WISCONSIN - PARKSIDE
900 Wood Rd
Kenosha, WI 53144-1133
-Location of Gencons 11 - 17

(From Interstate 94, take exit #339, then following Somers Road/12th street East will bring you to the University of Wisconsin - Parkside's campus. Gen Con was held in various buildings on campus but mainly in and near the now remodeled Student Union building)

(continued next page)

MECCA CONVENTION CENTER (GenCons 1985 - 1997)

Above is the front of the white MECCA convention center looking West down Kilbourn Avenue from the late 1980s. The Skywalk over the street famously led over the street and between the Milwaukee Auditorium and the Milwaukee Arena. Gamers spent a lot of time walking across this skywalk getting between the dealers hall and the gaming events located in the other buildings.

Below is a photo of the white MECCA convention center looking North on 6th Street. The brown building on the left (across Kilbourn Avenue) is the Milwaukee Auditorium building, and the curves above MECCA are the roof of the Arena. This photo is from circa 1990, as the Bradley Center - a sports complex - is behind the Auditorium and Arena.

(continued from previous page)

MECCA CONVENTION CENTER (no longer standing)
(Approximately) 501 West Kilboourn Avenue
Milwaukee, WI 53201
-Location of Gencons 18 - 30
-Now a parking lot for the Frontier Airlines Center
-Formerly MECCA included the nearby Milwaukee Auditorium (now Milwaukee Theater) and Milwaukee Arena (now US Cellular Arena)

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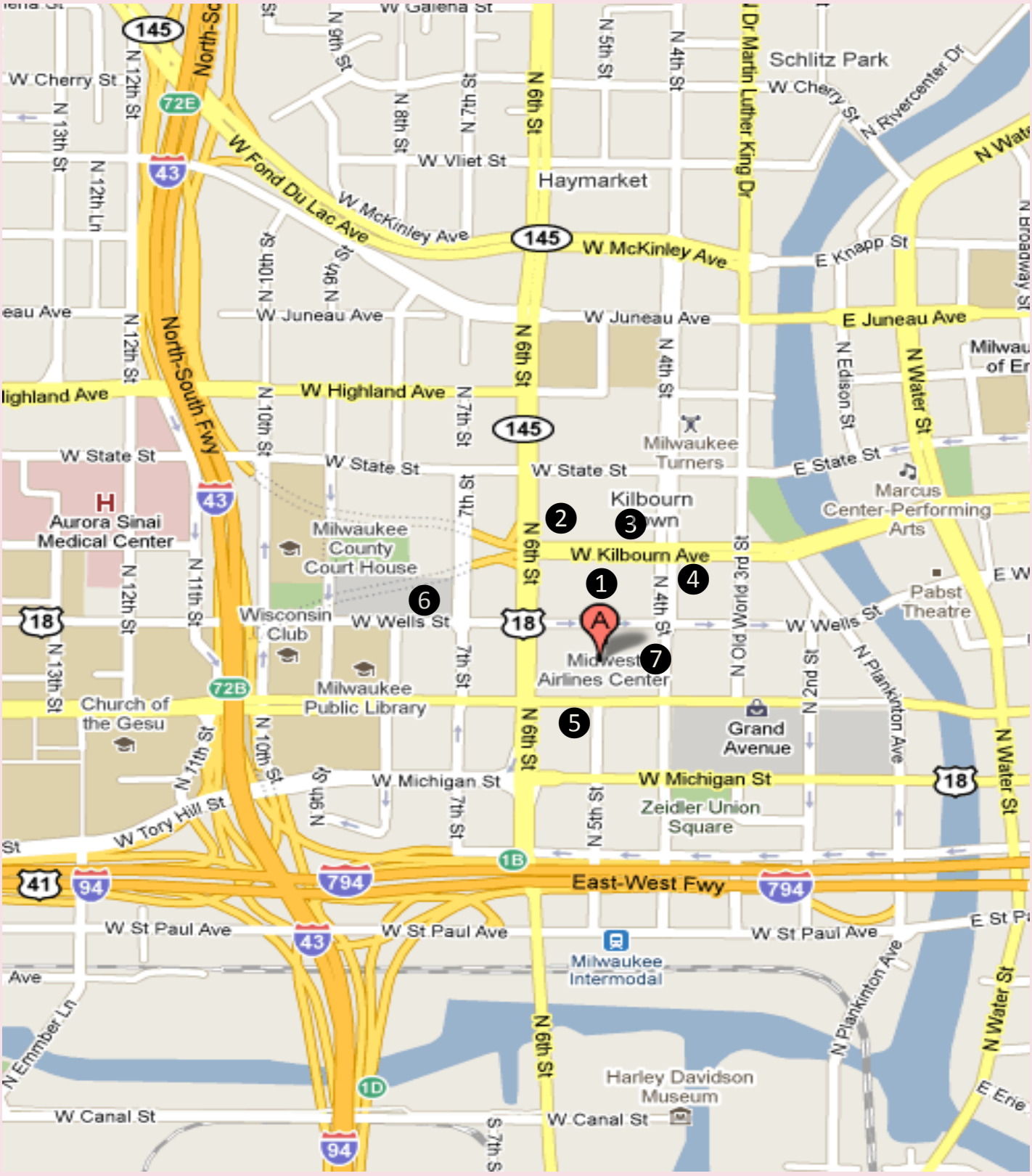


FRONTIER AIRLINES CENTER
400 West Wisconsin Avenue
Milwaukee, WI 53201
-Location of Gencons 31 - 35
-Formerly named the Midwest Express Center (and then Midwest Airlines Center)

(The Frontier Airlines Center is located at the "A". The old MECCA convention center location for GenCon would be located at the "1". The MECCA skywalk spanned Kilbourn (North-South) mid-block (approximately where the 'K' is in the word Kilbourn), with the Milwaukee Auditorium (now the Milwaukee Theater) located at the "2" and the Milwaukee Arena (now the US Cellular Arena) located at the "3". Events were also held at the Hyatt Hotel located at the "4" (another skywalk going from 1 to 4), and the Marc Plaza Hotel (now the Hilton Hotel) located at the "5". The Milwaukee Public Museum, featuring the six-sided old Milwaukee Police box inside their "Streets of Old Milwaukee" display (requiring admission) is located at the "6" with the outdoor police box display at the Frontier Airlines Center being located at the "7").

MODULE: THE FINAL FRONTIER

"The Final Frontier" is a Doctor Who *adventure module set in the* Star Trek– The Next Generation *universe. This adventure module can be run with either a group featuring the Doctor or another group of time travelling players.*

The TARDIS crew finds itself landing in the year 2369CE (aka Stardate 46555.5—unknown to the TARDIS crew). The Game Master may choose if this exists strictly in his *Doctor Who* universe, or if it is a parallel dimension. On exiting the TARDIS the crew find themselves in a room with metal boxes tightly stacked around it - hiding the TARDIS from view and generally making it hard to move around. This space is in fact a hold in the Galaxy class Federation starship named "USS Montenbruck" (NCC-6938).

As the crew explore they walk through the tree-like stacks of boxes. Once the crew move away from the TARDIS a short distance, the spaceship will rock and shake and some of the large boxes stored in the hold will tumble down and block the entrance to the TARDIS, burying it under an avalanche of boxes. The crew themselves may have to make dexterity rolls to escape the falling containers. The boxes are too heavy to move on one's own and will take a long time to do so.

Before the crew members can think of a solution to their dilemma, the lights in the hold go red, and a loud claxon and alarm can be heard along with an announcement of "All crew - battle stations!" The whole ship will shake again and throw the characters around. More boxes fall to the ground and at least one will spill open. Inside are numerous (Starfleet) uniforms. Players making awareness or intuition rolls will realize that with the crew at battle stations it may be safer for the characters to don these uniforms rather than staying in their regular clothing. If playing the Doctor, who rarely changes out of his standard clothes, the Doctor will make the suggestion and change himself - which should prompt the rest of the crew to change into the uniforms as well. From here the crew should be ready to explore the USS Montenbruck.

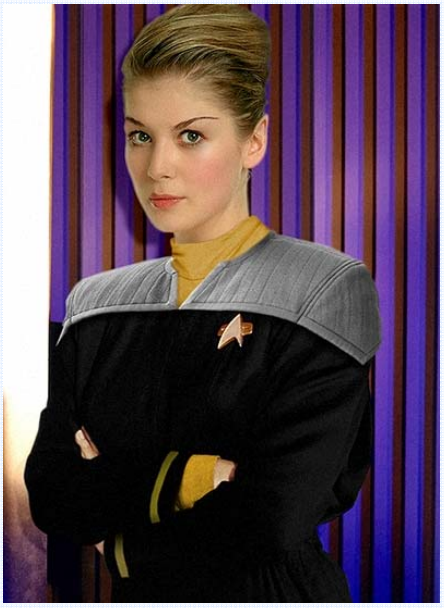
THE TWINS

In the halls of the ship, the characters will immediately notice people running back and forth in the halls. Various people are hurt and bleeding in the halls. Characters who have medical occupations, such as Martha Jones, will want to assist the wounded, and if they do so the wounded will make comments to the extent of "Thank you for the emergency help, I can get to the sick bay for better medical attention" (unless the medical help is from an even more advanced civilization and time). Other Starfleet crew members will be running through the halls, and characters will notice that they are armed with phasers at the ready. As numerous blasts hit and rock the ship, the claxon continues to ring. After a minute the ship stops rocking, but the claxons continue as do the emergency flashing lights. Emergency teams start to repair damage, and medical teams tend to the wounded.

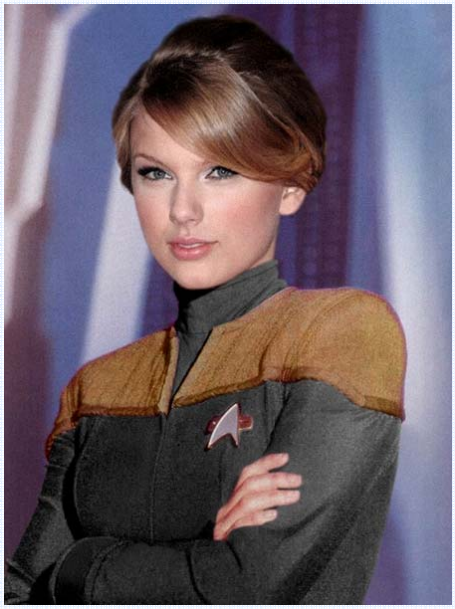
After a minute the chaos ends. Characters who make awareness rolls will see a young female half-vulcan, half-human Ensign crewmember, named Rose Ratka, walking through the halls calling out "Taylor?!" She moves to the doors where the players just came from and yells into the door "Taylor?!" before moving on calling out the name. Characters will notice that she is not moving to her battle station, and will simply notice that she seems desperate, but in a way that does not overly concern her with the chaos going on around her. If stopped she will insist

that she needs to find "Taylor" and if she is followed or if she is assisted by the players she will move to another nearby set of doors and enter it, exclaiming loudly as she opens the doors, "Taylor!" and rushes inside.

Inside this room is another young half-vulcan, half-human woman with a similar look, but not identical, who is laying on the ground unconscious and wounded in a Starfleet cadet uniform. The room is a transporter room and a player versed in transmat technology or electrical engineering from an appropriate time will notice that the transporter is heavily damaged and that it has somehow suffered an explosion. The Ensign will be frantic as she wants to get the fallen cadet help. Player characters again with medical backgrounds can give the wounded cadet, Taylor Ratka, medical help, but she will not awaken from unconsciousness. Players making a medical roll will also be able to identify that Cadet Taylor Ratka was shot with a disruptor weapon and that the wound is deliberate.



ENSIGN ROSE RATKA



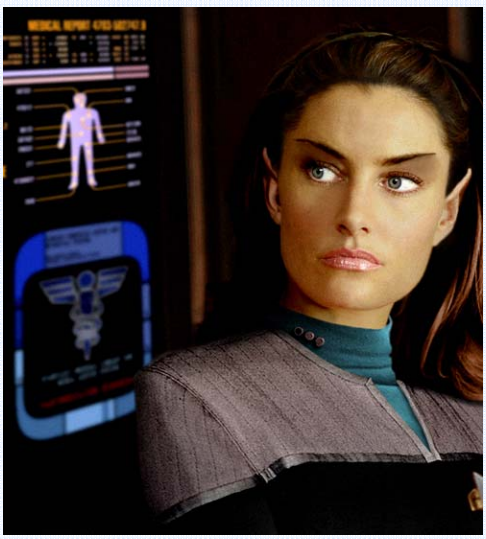
CADET TAYLOR RATKA

The two women Starfleet members are fraternal half-Vulcan, half human twins, who grew up in a human dominated household that embraced human rather than Vulcan culture. As such they display emotion, and often suppress the logical parts of their Vulcan mother's heritage. Ensign Rose Ratka graduated from the academy one year early, due to her strong grades and accelerated classes, and has been a member of the crew of the USS Montenbruck as a communications officer for the past 11 months. Her sister, Taylor Ratka, 15 minutes her junior, is a Starfleet ethnological linguist who was assigned to the ship as part of her cadet graduation cruise.

SUSPECTS

No sooner do the players find the transporter room situation and try to help the wounded Cadet Taylor Ratka, that a team of Starfleet security officers, led by Vulcan first officer T'Pron, enter the room and secure it, warning anyone inside to not move. First officer T'Pron will touch her communicator badge and quickly report, "We have found a number of Starfleet personnel in Transporter Room Three. One is wounded. There is no sign of any boarders." A male voice responds, "Secure the area and the crewmembers. We have to find out what just happened. Assume that any of them may be in league with our attackers" to which T'Pron responds, "Yes, Captain." T'Pron then announces to all those present. "You are all temporarily under arrest, until we sort this out. Please come with us." A medical team will get Cadet Ratka, while Ensign Ratka and the TARDIS travelers are led out of the room by security.

If the TARDIS crew ask who T'Pron is, she will identify herself as the first officer of the Montenbruck and if pressed she will let them know that they are being arrested under the captain's orders. There are at least six Starfleet security staff present, so hopefully the crew members will not resist arrest. If the TARDIS crew do try to make a break for it, the security men will shoot to stun them. If they escape this team, more Starfleet security teams will be dispatched to capture them.



VULCAN FIRST OFFICER T'PRON

THE BRIG

The time travelers will find themselves in a prison cell, closed by a force field, and without their significant equipment. Outside the cell two

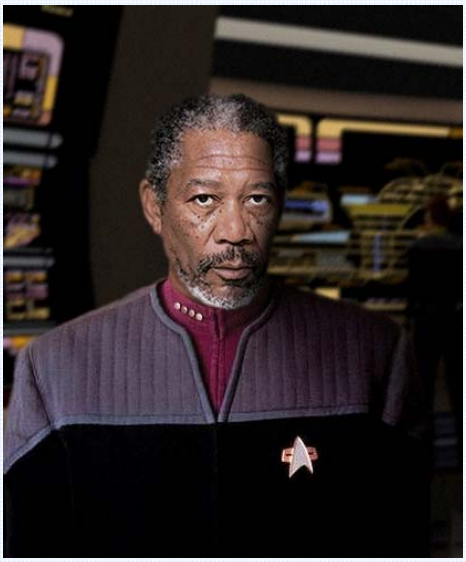
security men are posted. Ensign Rosa Ratka will be sad and softly cry in the corner of the cell as the players reorganize themselves. If questioned Ensign Ratka will reveal that as the bridge had gone to yellow alert, she had picked up a strange sub-space communication. As an inexperienced junior officer she was not sure how to properly report it amid the situation on the bridge, and instead told her younger sister, a cadet Starfleet linguist to look into it as she could not leave her secondary communications post on the bridge. When the USS Montenbruck took heavy damage through an ambush, the bridge was struck, and the bridge crew abandoned the main bridge to move to their secondary battle stations in engineering. In doing so, only primary personnel could move to this location. Secondary officers, such as Rose, were told to tend to wounded and assist in security. It was then that Rose, quickly went to find her sister, having also heard that there was damage in the rest of the ship.

Ensign Rose Ratka is worried that her suggestion to investigate the sub-space communication may have put her twin sister in peril and she feels guilty about it. She is also worried that her inexperience in not reporting the signal may have put the whole ship in danger. Players may want to escape from the brig, and those wishing to do so need skills in force fields or electrical engineering to breach the cell 's field. The two security guards will pose an obstacle as well, if the characters are considering an escape. Players may also make a perception roll to realize that they are being scanned by a source inside the ship.

THE CAPTAIN'S VISIT

Not long after their internment, the crew are visited in the brig. An authoritative human male comes into the brig area flanked by First Officer T'Pron and two more security personnel. The man identifies himself and tells the characters the following, "I am Captain Farnwalter of the USS Montenbruck" (Ensign Taylor wipes the tears from her face and stands up and at attention in the cell) "as you must know we have come under attack from a cloaked ship while in orbit around the planet Dondar III. Our sensors have failed to identify the craft, and we are currently damaged with many of our systems running at only 30% power. The thing that's odd to us is that our internal sensors have identified that one of our crew members is missing, and that there are some non-crew members aboard our ship." T'Pron adds, "And those non-crew members are in this room."

Ensign Taylor will have a surprised and confused look on her face while the Captain and T'pron will suspiciously consider the characters and wait for their responses to the situation. If the TARDIS crew members fail to convince the Captain that they are either members of the crew or that they are harmless, the Captain will keep them jailed in the Brig until appropriate. If the crew try to successfully convince the Captain that they are in fact proper crew members, or have taken some actions (such as hacking the computer) to properly place them on the ship, the Captain will release the crew members. If the TARDIS crew admit who they are to the Captain and tell the truth about their arrival, Captain Farnwalter will react with a welcoming but double layer of caution. He will free the prisoners, but treat the situation like a first contact situation, treating the characters with the utmost respect, while still weary of them due to the attack on his craft. The GM may also want to consider that as a high ranking officer he may be familiar with Starfleet's time travel authority and that matters of time travel are handled with the utmost caution and concern. If the players are able to win the Captain over, he will give them some flexibility in assisting him and his staff in trying to figure out the situation at hand. If the players have failed to convince him and remain interned, the players may try escaping and investigating on their own, or the Captain will return to question them more at a later time.



CAPTAIN MORGAN FARNWALTER

COMMUNICATING A CLUE

When given the opportunity, Ensign Rose Ratka will tell the Captain about the sub-space transmission she picked up just before the attack. The Captain will ask her why she did not report the information sooner, and she will respond that she didn't feel she had the authority to interrupt the command decisions being made while the ship was under attack, and while the primary bridge was being abandoned after being hit. She explains that she then looked for her sister, whom she found wounded at Transporter station three. T'Pron will comment that she detected transporter activity at the

height of the attack and that is why the group in the room were arrested once security arrived at the scene.

The Captain, T'Pron, Ensign Ratka, and the security personnel will head to the Medical Bay. If the crew have won the Captain's confidence they will be allowed to join the investigation. Hopefully, the TARDIS crew will be able to lead the investigation from this point forward, as the Captain will defer to their investigative skills so long as the time travelers do not act like bumbling idiots.

DOCTOR JESSICA KHORKINA

IN THE MEDICAL BAY

Arriving at the Medical Bay, the group will be greeted by Doctor Khorkina, the USS Montenbruck's head medical chief, who has a light Russian accent. She will inform Captain Farnwalter that they have had 10 casualties from the attack, and that there are 14 other seriously wounded crew members being currently cared for by her staff. When the TARDIS crew or the Captain ask to see Cadet Taylor Ratka, the Doctor will lead them over to one of the medical beds. The Doctor will explain that Cadet Ratka is still being sedated, and that her injuries are unlike any others that were sustained in the attack. Doctor Khorkina will inform the group that Cadet Ratka's injuries come from a disruptor blast that struck her, and that this blast would have come from a hand-held weapon, and not from heavier damage to the ship in the attack.

If the crew ask the Doctor to awaken Cadet Taylor Ratka, the Doctor will not recommend doing so, but Captain Farnwalter may order her to do so for the sake of the safety of the rest of the ship. The Doctor will comply, but only under protest, which is the Doctor's general demeanor in medical cases such as this.

A BEAMING SISTER

Once awakened, Cadet Taylor Ratka will try to be as professional as possible being surrounded by the time travelers and the ship's senior staff officers. When quizzed about the incident she will explain the following story to the group: "I was contacted by my sister from the bridge that just before the attack, she had picked up a subspace communication near the frequency of 900 ozahertz. She explained that she could not check on it but because of my linguistic background that I should investigate and see what I could come up with. As I listened to the transmission in the linguistics and communications lab, I realized that the communication was not in a single direction. It was a two-way communication coming from somewhere near Transporter Room Three. So I decided to go and investigate there. When I arrived, I was met by an Andorian junior officer who quickly told me there were some unidentified personnel in the transporter bay who had asked him to leave his post there. The Andorian officer left to get some phasers. I decided to investigate inside the transporter room, and as I entered I was shot at by the assailants. They seemed to be wearing Starfleet uniforms and they also beamed off the ship"

ANDORIAN LIEUTENANT PENG

Cadet Ratka's assertion that her assailants were wearing Starfleet uniforms will again have the Captain and T'Pron suspect the crew, and if asked if the TARDIS travelers were in the transporter room, Cadet Ratka will say, "No, I would have remembered these people." If questioned about the Andorian crew member, Doctor Ratka will inform the group that engineering Lieutenant Peng was wounded in the attack having been caught in heavy phaser fire that struck the ship during the attack. He is currently in the medical bay, but is in a coma and cannot be awoken. Game Masters should be aware that Andorian Lieutenant Peng does not know more than there were unauthorized personnel who wanted to use the transporter and asked him to leave the transporter room while they transported a crew member. The crew member did not look as if she wanted to join the others. As he left the room, and Cadet Ratka ar-

rived, he planned to go get phasers and return to confront the other crew members. A large phaser blast hit the ship and he was harmed before he could return.

If pressed Cadet Ratka will also inform everyone that after she was wounded, she saw three people beam off the ship using the transporter pads inside the room. She can only identify that one of the people was an insect-like crew member.

THE INVESTIGATION HEATS UP

At this point the players must do some investigating and put together the pieces of the puzzle that they do not yet know. Here are a number of bits of information and the results that they may find when investigating the leads.

The crew member that is missing from the USS Montenbruck is a Malmouth Ensign named Thun-Po. The Malmouth are a race of creatures that appeared in the *Doctor Who* episode "Utopia" and the race still exists in the year 500 Trillion, just as humans do. The Malmouth always start a sentence with their first name, and end a sentence with their last, so Thun-Po's sentences would sound like "Thun, I hope you are well, po." Thun-Po was kidnapped because of her insect nature and her immunity to radiation, the purpose of which is revealed in the next section of the module.

MALMOUTH ENSIGN THUN-PO

The USS Montenbruck is in orbit around the planet Dondar III, a planet near the edge of the generally unexplored Delta quadrant. The USS Montenbruck has arrived at the planet because of a transmission emanating from the surface that has not yet been deciphered and has proven a mystery since its discovery. The Planet Dondar III is a heavily radiated planet that sits very close to its sun. The levels of radiation on the planet are exceedingly toxic to any landing teams on the planet—preventing any away teams from visiting the surface of the planet.

TARDIS crew members that listen to the transmission from Dondar III (aided by Cadet Ratka or not) will find, thanks to the TARDIS's telepathic translation, that the message says, "A warning to all travelers. Please stay away from this planet. This is a toxic waste dump for radioactive material." The message however, is a little bit garbled and cannot properly be deciphered by the Starfleet crew because the radiation on the planet has interfered with the transmission, and over time the message has degraded. The TARDIS however can properly translate the message without error.

If the TARDIS travelers investigate the sub-space communication at the frequency of 900 ozahertz they will find there is no current communications traffic at this frequency. A continued search of low-band communication frequencies will reveal that there are other communications happening near this frequency. Crew members of the USS Montenbruck will hear only muffled and coded sounds requiring processing through various computer systems and revealing that the messages are complex coded transmissions. If the TARDIS crew help narrow the frequencies and help to break the code, the players will find that there are inter ship communications that are being done by a cloaked Romulan spacecraft nearby. The coded transmissions seem to indicate that they are about to send an away team to the surface of Dondar III to collect special radioactive material.

Players that investigate the transporter room, will find that the transporter beaming location has been wiped. But players with skills in computer use may be able to find remnants of the location in the temporary files of the transporter buffer. Following this lead, the players will discover the location of the cloaked Romulan ship, and also that there were three people beamed there. The three people beamed to the hidden craft were Malmouth crew member Thun-Po, and two Romulan body prints as well.

The situation at hand is that the Romulans have been investigating the transmissions coming from Dondar III for about one month, remaining cloaked to keep their presence a secret. The Romulans have discovered that there is radioactive fuel and hard metals on the surface of the planet that can be used to make powerful weapons. However, the heavy radiation will not allow them to beam an away team down to the planet to properly identify the

materials they want and mark them so that they can be properly beamed aboard their ship. When the USS Montenbruck arrived in the area a day ago, the Romulans scanned the ship and discovered the Malmouth crew member aboard the ship. As the Malmouth are immune to radiation (this is not strictly canonical or said in the *Doctor Who* episode "Utopia") they decided that their best bet to get the materials was to kidnap Thun-Po and make her go to the surface and mark the materials they wanted. The Romulan Captain, Beryn, felt that the risk of this attack outweighed the complications if they were to recover the special materials and lay claim to the planet.

STANDOFF IN ORBIT AROUND DONDAR III

If the players are able to discover the location of the Romulan ship, Captain Farnwalter will take the appropriate group to his makeshift bridge in Engineering, and will contact the Romulan vessel, revealing that they know of the presence of the Romulans. The Captain can also scan the location of their ship, and will discover not only the craft and the Romulans there, but also the bio-print of Thun-Po who is held captive (and whom the Romulans are trying to get to go to the planet and do their bidding under threat).

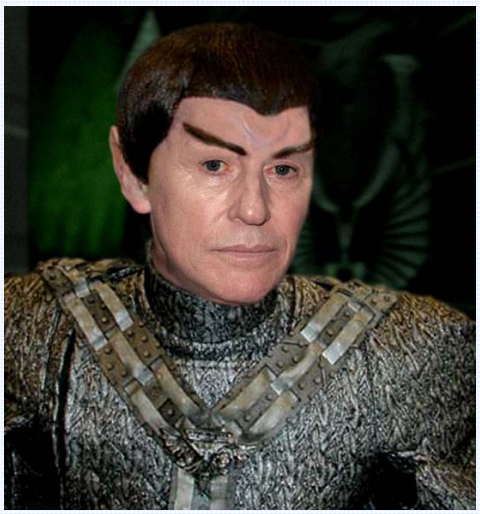
STANDOFF AT DONDAR III

With the Romulans unveiled, Romulan Captain Beryn will have his ship uncloak (with shields up and weapons ready) and come face to face with the USS Montenbruck. As Captain Farnwalter issues a demand for the return of Thun-Po, Romulan First Officer Kodon will argue that the Romulans should attack the Federation ship. Captain Beryn will remain calm, but will play ignorant of Thun-Po's presence on his ship.

Players can solve the situation in a number of ways. Players with futuristic knowledge can find a way to breach the Romulan shields and beam Thun-Po back to the USS Montenbruck, and then shore up the Federation vessel's shields to protect them from further attack. In this case, the Romulans may engage in space combat if provoked. Likewise the players can reveal what the message from Dondar III really says to the Romulans, and if this is not convincing enough, they can threaten to use phasers and attack the radioactive material on the planet's surface. The result would be a huge explosion that destroys the planet and the two ships as well. This can be used to bargain for Thun-Po's return and also to deescalate the situation. The Romulans will stand down and return the crew member if it means losing the potential to explore more of the Delta quadrant. Once the Romulans know what the message from the surface says, and verify that it is correct, they will abandon the planet and leave at warp speed, in the hopes of exploring further into the Delta quadrant ahead of the Federation.

When all is well, Captain Farnwalter will help the time travelers unbury the TARDIS and return to their craft., thanking them for their help.

This adventure module was inspired by rabittooth, the photo manipulator who created most of these Star Trek images of celebrities that were found on-line.



ROMULAN CAPTAIN BERYN

ROMULAN FIRST OFFICER KODON

GAME MASTERING TIPS: GAMING'S SOCIAL CONTRACT

by Stitch

Today I dare to ask the question: Why do I game? Now don't worry, this isn't going to be some sort of philosophical rant about the hobby of playing pretend and how it helps someone to evolve through social interaction in a fictional world full of make believe persons, places, and things. In truth, I'm trying to find a real answer to my question. Rather than explore the many diversions that we (or at least I) tell ourselves so we may carry on like four-year-olds in the schoolyard. This is my search for fact, not truth as Dr. Jones would say.

Honesty demands that I get a few things out of the way in the interest of full disclosure. I am a father of a 2-year-old boy, a husband of 5-years, a homeowner, a lawn-farmer, a dog owner, and a full-time mechanical engineer. So the demands on my time are numerous and diverse. I bring this up because it influences my first attempt to answer the question. Without further adieu, let me attempt to answer the question at hand. I play role-playing games because I can have a good time, see a bunch of my friends all at once, and spend very little money.

"I play role-playing games because I can have a good time, see a bunch of my friends all at once, and spend very little money."

Anticlimactic, I know, but let me divulge a little more in order to add meat to the bones. Since I deal with problems and real world challenges on a regular basis, I come to a gaming table with desire to escape all of that and have fun with friends that allow me to blow off steam, eat some crap that's bad for you, and act like an intellectual fool for a while. Given that, there is an inherent set of rules that I believe a gaming group is expected to follow, even if they don't discuss it prior to getting together. Here are a few of my guidelines to my Social Contract of Gaming.

1. Define the type of game – This more than sci-fi, fantasy, cyberpunk, etc. What I mean here is understand if your groups' game is going to be serious or comical, episodic or epic, regular or sporadic. Another major consideration is to provide universal agreement upon the group's in-game interaction. Are you all friends, enemies, competitive, cooperative? You don't have to have this be a detailed back story (although this certainly can help a game and a GM) but you should know going in if you should expect a lot of intra-party conflict or not.

Understand your level of commitment prior to getting involved to avoid everyone's disappointment. It is a matter of personal responsibility to ensure that you will fit in with the group and style of the game and not detract from others' enjoyment.

2. Choose an appropriate gaming time – Ridiculous, I know, but it's the biggest decision your group will make, so don't just make it at the drop of a hat. Someone will want to pick a weekend time, just remember to consider the feelings of those with family obligations when you say you're going to game at 4pm on Sunday afternoons when they might be wanting to spend the time with their family having dinner together or the weekend warrior in the group has a mile long list of homework or remodeling projects.

3. Obey the TIME CONTRACT – Simply stated: Start on time. End on time. Everyone hates early mornings after late nights. Your group should feel comfortable enough with each other to raise the white flag of surrender when things have gone on long enough for the night. Maybe your group can develop a safe word like "Tired" or "Exhausted" to effectively end gaming sessions that go on too long.

4. Find a room that fits your group, and your game — I like rooms big enough to move around the table without disrupting the table, and hence the action. Members should face each other around a circular table where the GM is just another chair as opposed to a rectangular seating arrangement that instills an "us/them" feeling to the game. Also, make sure you can control the properties of the room like acoustics, temperature, and ability to eat or drink (alcoholic or not) in it. Remember to predetermine the proximity of restroom facilities, and whether they are public or private.

5. Is alcohol allowed? – Alcohol can create great dynamics within a gaming session, but the first time someone shows up sloshed to a game where the rest of the group has intolerance for such things, resentment and arguments will keep everyone from enjoying themselves. I'm not saying it's bad, I'm not saying I'm against it, I'm just asking you and your group to

talk it out first.

6. To eat, or not to eat, the eternal question – If your group is anything like the countless groups I've been a member of, this is the second most important question that will ever get asked around the table. No matter when you schedule a gaming session, a gaming session always seems to overlap a mealtime. Be upfront about food. Tell your group if you plan on eating while gaming (if possible based upon your venue) and plan for it during the session. I typically include an extra 90 minutes of game disruption time for instances where the group will eat while playing.

Honesty is the best policy here. Ask everyone to bring their own munchies if they will. Older gamers tend to bring enough to share; younger ones tend to forget this common courtesy. However your group likes to pig out, just be sure to get it out in the open before people show up expecting to order pizza to a library study room (this is generally a major faux pa).

7. Give credit where credit is due – It takes effort to host a gaming night. In my experience, my exceptionally accommodating wife will go out of her way to clean up and have some things in the house for snacks when I host gaming sessions at our house. Remember to thank your host, ask if you can bring something for the event, and acknowledge your host's spouse for being accommodating and helping out in the background.

8. Ask for feedback and a group evaluation – So often we forget the little things like asking how everyone is enjoying themselves. Be open to new ideas. People might really enjoy where you meet, but might not like the time anymore due to changing life circumstances. Listen to the group and (as a group) try to be accommodating about things like time, location, and even game style. Changing things up a bit can revitalize a campaign. Who knows, maybe a little change will bring about a whole new advent in the way your group games together.

9. The question of authority – While there are definite similarities to an actual contract amongst a gaming group, there is no signing on the dotted line, nor is there one person assigned to arbitrate it. There shouldn't be. As I stated before, I do this because I can fit it in my hectic schedule and in my tight budget and have fun. When this stops being fun, I'm out, that's all there is to it. When we start policing the game table and making sessions more like obligations, it'll be over for me.

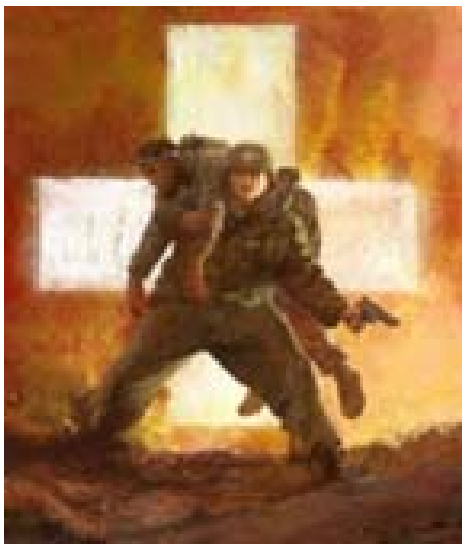
Don't expect the GM, or the host for the session, to arbitrate disputes or take sides. While we might be playing pretend we are not children incapable of resolving our own disagreements. By becoming a member of a gaming group you do, in fact, agree to the basic social tenets of being respectful and considerate. If you can't do that, you don't belong at the table, enough said.

10. Play fair – I can't believe that I just wrote that, but more and more as I pour over my notes it's a common theme I think I should sum up here. We expect a GM to rule situations fairly; the players should all make the same commitment. Don't lie about dice rolls; remember that drama and comedy come from great success and great failure alike. Remember that a game session is most fun when everyone contributes, participates, and collaborates. Wait your turn, let the spotlight pass around the table, and don't try to be an all encompassing character that can do everything all the time.

Dungeons & Dragons was first established with limited character classes for this very reason. The premise forced you to choose where your character would shine while imposing some weaknesses. Play to your strengths and your weaknesses. You'll enjoy yourself much more, and your games will run better because of it.

RULES TO LIVE BY…

We game to have fun, and with that you are making a commitment to your friends and your family. Remember that each person makes their own type of sacrifice to be at the table and each has other commitments. The essential key to a long running campaign is make the sessions equally fun for everyone and not overburden anyone. Split up the work prepping a game, kick in money for pizza (don't forget the tax AND tip), bring enough Coke Zero to share, and make your rolls in the open.



Stitch - "NOT ON MY WATCH!"

PLAYER TIPS: GAMER ETIQUETTE 101

by Lance Ducker

When gaming nowadays, there are some unwritten rules of what is expected of the players and Game Master. In a typical campaign with a single GM, he or she is responsible for creating the environment for the overall game and coming up with ideas to keep the players coming back for more. Some GMs spend an inordinate amount of time trying to keep a weekly game rolling smoothly. Their effort is your fun and hopefully you, as a player, return the favor by being considerate of their hard work.

So what does it mean to be a considerate gamer? Well, let's start at the basics. First off, be on time for the start of the game. If your GM holds a regular weekly or monthly game, you tend to stick to the same time and place. Arriving early or on time helps with making sure you are ready to game. Sure it may take only minutes to get out your dice paper and pencil out and look over your character sheet, but if you have questions for the GM, it's a good time to ask.

Secondly, be ready to game when it's time to game. Players look at gaming as a social setting, but many people want to game more than socialize. It may take 30 minutes for the group to settle in, but once the GM asks "Who are you and what are you doing?" that's a good sign that it's time to focus on the game and not talk about the movie you saw the other day. Part of the game is realizing that everyone else is spending their time here, and they want to get going on the module.

Leave the distractions at home. If you want to irk your group on a regular basis, bring books or non gaming materials to the game table. If you show disinterest, do you think your GM wants to work hard for your game? The module may not focus on your character or your character may be incapacitated, but that doesn't excuse you to ignore what is going on.

Keep the interruptions to a minimum. Some players like scheduled breaks, and others allow for people to get up and take breaks as needed. So asks yourself, "What does our gaming table do?" If you schedule breaks, allow the players and GM to get their new batch of snacks and drinks, and settle back into play. If there are too many people moving around, the game will lose its flow and people won't pay attention or miss a critical piece of knowledge.

As a side note, I wanted to mention the rules for snacks and drinks. People have different tastes, so it's hard to please everyone with a choice of food or drink. If you can't agree to a common list, then BYOS – Bring Your Own Snacks! If you do happen to share, have people chip in money or rotate who brings the snacks. Believe me, gamer food bills can add up fast. I have seen bags of chips last less than 5 minutes, and it's not a pretty sight. Also, when it comes to alcohol at games, the group needs to agree to its use. No one wants the players to get drunk at the game, so try to use moderation at all times if it is present.

Finally, know when to call it a night. Even if you are a night owl, the rest of your group may not be. Games may run into the late night, but the group can always agree to a cut off time. If no one cares about the clock, that's good, but players eventually get tired.

Gaming can be fun when players agree to the same considerations listed above. Occasionally, a new or former player may join and his tendencies don't match the others and it makes for a rough game. As a group you may want to discuss the basic ground rules so that if you can all enjoy the experience. I have even seen groups draw up a charter of rules for players and the GM that focus on the table etiquette.

In future issues, I hope to discuss further topics in gamer etiquette, as we look into advanced topics about meta-gaming, staying in character, and problems with characters that are not present for parts of a module.

RETRO GAME REVIEW: DESTINY OF THE DOCTORS

by John Curtis

TT½ of TTTTT

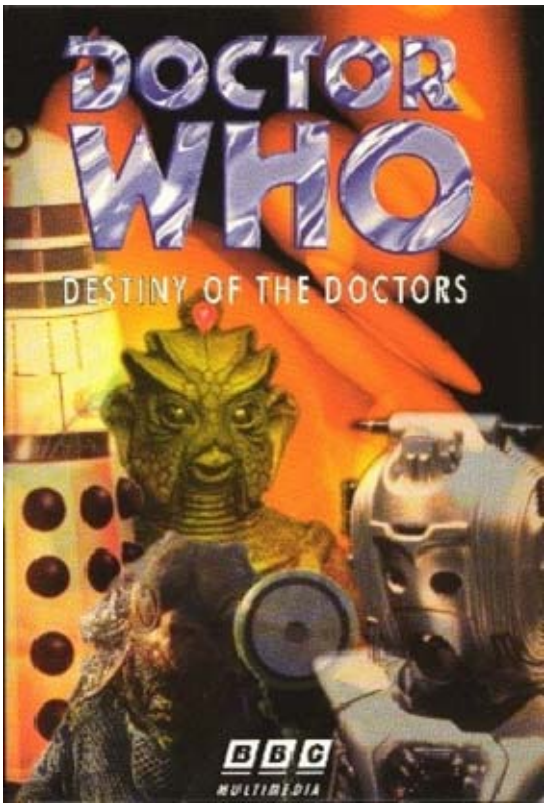
PC CD-ROM COMPUTER GAME - BBC MULTIMEDIA (1997)
ORIGINAL PRICE £29.99 ($45)

SYNOPSIS

Destiny of the Doctors is a 3-D computer game for PCs. The game is set in the orbit of the planet 'Siralos' which is described as "one of the Seven Thousand Wonders of the Galaxy," presumably because it is composed entirely of psychic energy. This energy has been tapped into by the Master, who has used it to physically merge his TARDIS with the Doctor's and, in turn, capture the first seven incarnations of the Doctor by scooping them out of their respective time streams. The Doctor's incarnations are held by the Master at the far end of a vast combat arena known as the 'Determinant' which the Master created by reifying his imagination using the psychic energy of Siralos. The Master built the Determinant to provide himself with amusement, and to taunt any would-be rescuer of the Doctor with a series of challenges. The player takes on the role of 'Graak,' an energy-dependent, amorphous plasma matrix with telepathic links to the Doctor. The player's mission is to release each incarnation of the Doctor, one at a time.

The player begins in the console room of the Doctor's TARDIS and has to wind their way through the corridors to find an access point to the 'Great Divide,' the interface between the TARDIS and the Determinant. Various monsters block the player's passage through the corridors during this search (Cybermen, Yeti, Autons, Silurians, Ice Warriors, or Daleks). Once the Great Divide is found, a player selects one of five 'Mind-Lock' symbols. Four of the symbols lead to instructions given by the Master to either solve a riddle or complete a task. The fifth (known as the 'Blast' symbol) will take the player directly to the Determinant for a challenge, but at a loss of considerable energy points. If a player opts for one of the Master's four riddles/tasks, the player is transported to an environment within the Doctor's and the Master's merged TARDIS. The environment is populated by a group of one of ten monsters who will attempt to prevent the player's success (Autons, Cybermen, Daleks, Ice Warriors, Quarks, Sea Devils, Silurians, Sontarans, Yeti, or Zygons). When the riddle is solved or task accomplished, the player must again find an access point to the Great Divide. Here, the player proves that they have solved the riddle or completed the task. If the Master is satisfied, the player is finally transported to the Determinant where they face a challenge and attempt to rescue the Doctor. The seven challenges are:

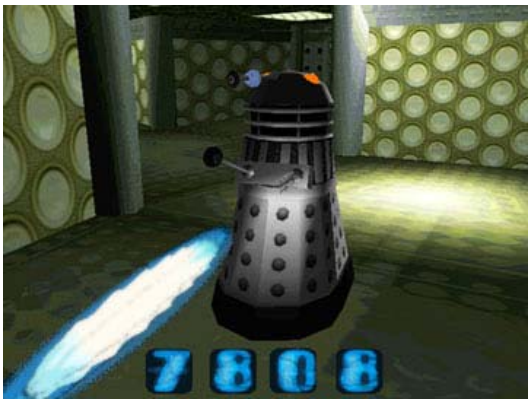
1) Celestial Toyroom maze (with Quarks)
2) race between underground trains (with Yeti)
3) dogfight with a Dalek spaceship
4) Doctor's brain maze (with a Raston Warrior Robot)
5) joust against a Sontaran
6) flight through an ice world (the Mars polar ice cap?)
7) race between motorcars (with Autons)



If the player prevails against the challenge and rescues the Doctor, they are returned to the console room of the Doctor's TARDIS. There the player starts the process over and attempts to rescue another incarnation of the Doctor. Once all seven incarnations have been rescued, the player faces a final challenge from the Master.

All of this is being attempted as energy points are being drained away by the player's activities. Energy points can be replenished by finding 'power rods' (blue crystals from Metebelis Three).

Data on the weaknesses of various monsters can be obtained either in the 'Monster Database' (located in the Master's TARDIS) or the Doctor's TARDIS Log, also known as the 'City of Thoughts' (accessible



from the Doctor's Console Room). Other clues are provided at various points. The corridors contain 'psychic links' -- glowing energy matrices that enable the player to communicate telepathically with the Doctor. The player can locate and use a radio to get information from the Brigadier back at UNIT HQ on Earth. The Master's riddle/task instructions also contain useful clues.

Game play can be saved both upon entering a riddle/task environment or upon entering the Doctor's console room once a riddle/task has been completed. Saving a game is accomplished by the use of a 'Time Winder' which creates a 'Time Dam,' stopping the action.

REVIEW

At the time of the release of *Destiny of the Doctors,* it had been a long hiatus since the last commercial Doctor Who-oriented computer game was released: *Dalek Attack* (Alternative, 1992). PC technology had improved dramatically in that time, to include advances in gaming design. One would thought that the addition of advances like a 3-D gaming engine and .mov video files would have seen to it that *Destiny of the Doctors* was a considerable improvement over an older 2-D arcade-style game like *Dalek Attack*. Unfortunately, this reviewer does not believe that *Destiny of the Doctors* was an improvement -- quite the opposite, in fact. I have played *Dalek Attack* fairly regularly since its release, and have yet to tire of it. On the other hand, I have played through all 28 riddle/task environments and 7 challenges of *Destiny of the Doctors*, and will probably never play it again. It isn't that I've "beaten" *Destiny of the Doctors* either -- I've never managed to rescue more than five of the Doctors in a row, and have therefore never faced the Masters final challenge. (I haven't ever finished *Dalek Attack* either -- I've never managed to get past the New York level. My high score is just under 80,000. And, no, I don't use cheats.) So what is my objection to *Destiny of the Doctors*?: CONTINUITY. The game deviates considerably from the facts established by the original television series. Specifically, it attempts to create new methods for temporarily disabling, deactivating, or killing the Doctor's monster foes.

First consider how Graak most easily deals with the various monsters that he confronts. In almost every instance it is simply easier to have Graak run around them. This doesn't exactly make for exciting game-play.

When Graak does choose to confront a monster and either temporarily immobilize, deactivate, or kill them; the game employs many methods that have absolutely no precedence in series history. The most obvious is the use of the sonic screwdriver to temporarily immobilize many of the monsters. (I admit that the use of the sonic screwdriver as a weapon to kill in *Dalek Attack* is even more disappointing). To my recollection (such that it is) I can recall only one series use of the sonic screwdriver in an offensive capacity against any of the ten monsters one encounters in *Destiny of the Doctors*. In *The Sea Devils* the Doctor uses the sonic screwdriver to set off land mines to blow up Sea Devils. Note that the sonic screwdriver was not used directly against the Sea Devils themselves, as the game would have Graak use it, but indirectly.

Consider other methods used by Graak to temporary immobilize a monster. Yeti are temporarily immobilized via oil from an oil can. Zygons are temporarily immobilized by a ticking clock. Neither, to my recollec-

tion, have any precedence in series history.

Consider methods used by Graak for killing or deactivating some of the monsters. Quarks are deactivated via fire extinguishers or a water pistol, the contents of either being unknown. Sea Devils are killed by dissolving a power rod (a blue crystal from Metebelis Three) in water to create an electrolyte solution and then waiting for the Sea Devils to fire their weapon, hence causing electrocution. Sontarans are killed via multiple bee stings from an angry hive. Again, none of these methods have any precedence in series history.

BETTER IDEAS

I would have much preferred to see the game stay within the facts established by the series, and not wander so far afield in search of new vulnerabilities for the monsters. Why not use, instead, those methods of temporary immobilization, deactivation, and killing that were established in the series? There are plenty to choose from. Here are my personal suggestions:

- **Autons:** The established method of deactivating an Auton is to destroy the Nestine Consciousness ("Spearhead From Space").
- **Cybermen:** The game employs a fire extinguisher to kill Cybermen. In this instance, at least, there is precedence in the series for this method. In "The Moonbase", Ben and Polly mix together a formula of benzine and other solvents that are corrosive to plastic. Ben then puts the formula in a fire extinguisher and they spray it into the chest units of the Cybermen preventing them from breathing. This method is used only on this one occasion and, because episodes one and three of "The Moonbase" are missing, not everyone may be familiar with this storyline. In fact, I had to be reminded of this myself while writing this review. A more logical choice would have been the well-established use of gold to clog the chest unit of a Cyberman, first established in "Revenge of the Cybermen". The delivery method has many variations: hand-thrown gold powder, glitter guns, gold badges for mathematical excellence, gold arrows, gold coins launched via slingshot, etc.
- **Daleks:** The game got this one right. One kills a Dalek using a Dalekanium bomb. Another more unique possibility that I would have found personally satisfying on a tactile level would be to use a baseball bat modified by the Hand of Omega ("Remembrance of the Daleks").
- **Ice Warriors**: In the series, heat was most often used to immobilize or kill the Ice Warriors. One of the more blatant ways of delivering heat for this purpose was the heat ray used by the miners on Peladon ("The Monster of Peladon").
- **Quarks:** The established method of deactivating Quarks is to destroy the Dominator ship from which they derive their power ("The Dominators").
- **Sea Devils:** The best method to kill a Sea Devil would have to be hexachromite gas ("Warriors of the Deep"). Note that the jamming device created by the Doctor for use against the Sea Devils ("The Sea Devils") makes a token appearance in the game as an object to be recovered in a task set by the Master. Unfortunately this device cannot be used against the Sea Devils in game play.
- **Silurians:** Again, the best method to kill a Silurian would also be hexachromite gas ("Warriors of the Deep").
- **Sontarans**: To kill a Sontaran, one could attack their probic vent, as first established in "The Time Warrior", using either an arrow, knife, or blow from a blunt object. Another option would be to use Choronic acid ("The Two Doctors"). Yet a third option would be to use a Demat gun, though such a weapon would theoretically take out just about any foe ("The Invasion of Time").
- **Yeti:** The game deactivates Yeti by removing their control spheres via the use of a suspended electro-magnet. Removal of the control sphere is an established method of deactivating a Yeti ("The Abominable Snowmen"), and though an electro-magnet was never used, it does

seem feasible. Still, I would prefer to see Yeti deactivated by the banishing of the Great Intelligence to the Astral Plane ("Abominable Snowmen").

● **Zygons:** The Zygons only appear in one serial, and the only particularly unique method used to kill a Zygon was impalement on a pitchfork ("Terror of the Zygons").

THE VERDICT

So, what did they get right in *Destiny of the Doctors*? The .mov video files with Anthony Ainley as the Master come immediately to mind. These are available for direct play off of the CD-ROM, by the way, and are alone worth the purchase price. His performances are exquisitely evil. I found myself hoping to get quickly through the druggery of the various Determinant challenges just so I could make it to the Ainley .mov file at the end. Mind you, I was often tempted to play poorly so I could lose and be taunted by the loser .mov! Another similar feature that I liked was the addition to the database of .mov excerpts from the series. Back when the game was released, I would have loved to see the database as a stand-alone reference product. The game-related offending bits could have been removed, the textual data expanded, and more .mov files added.

The bottom line? If you are a pretentious pedantic wanker like myself (and like many of my fellow *Doctor Who* fanatics), and are easily offended by anyone who would mess with the fictional reality of your favorite obsession, I would suggest that you skip *Destiny of the Doctors*. If your fast-twitch muscles yearn for a *Doctor Who*-related computer gaming challenge, try to track down a copy of *Dalek Attack*.

2½ out of 5 TARDISes.

WHERE TO GET RPG MODULES AND SUPPLIES

The following are some great locations on where to buy adventure modules and gaming supplies for a variety of games. We first and foremost recommend your **LOCAL GAME STORE**, where you can also connect with other players, special order items, and find pick-up games or special events. But sometimes your game store does not have some of the retro modules or items you want. In that case try these various resources:

HALF PRICE BOOKS

One of our favorite stores to look for gaming materials. Most stores have a great selection of second hand game books, and as the price says you can get them fairly cheap. You may have to pay collector's prices for early editions of *D&D* books, but that happens at all in-the-know shops. Each store has a different selection, so be sure to check all of the locations that are near you for gaming treasures. Many Half Price Books also have *Doctor Who* books.

RPGSHOP.COM (GAMES UNIVERSE)

A local store (Games Universe) for some of our readers, that also has a great on-line presence. This is the place to go for any of your dice needs. Special orders and odd dice are one of our favorite features.

RPGDRIVETHRU.COM

Our go-to internet game store. This on-line retailer specializes in electronic .pdf versions of games. Looking for an old module or something you can't find - try here and you should find it at a fair price.

NOBLEKNIGHT.COM (NOBLE KNIGHT GAMES)

An on-line retailer that specializes in hard-copy games. Great for getting hard to find retro gaming materials including modules, *D&D* books, rare older editions and a huge variety of games. Get on their e-mail list for updates.

WHO STORE.COM

The on-line Doctor Who store, that carries books, games, toys, retro Who items and more. A must for any Who fan.

BARNES AND NOBLE

Sure, they're a big box retailer, but they have game books we often want on the shelf. A local game store alternate.

GAME MASTERING TIPS:
ADAPTING OTHER GAME MODULES TO DOCTOR WHO RPGS

Every Game Master has that moment when they have an approaching game day and are at a loss for an adventure module that they can present to their players. Sometimes, one cobbles together a passable plot and hopes for the best. But sometimes the best source for ideas is sitting right on the shelf of your local gaming store (or can be found available for purchase on-line, but we recommend supporting the actual gaming community in your town). Commercial adventure modules from publishers of hundreds of gaming systems are available to buy, in which the plot and details for an adventure are already prepared for the GM. These commercial adventure modules have already passed the muster of editors and publishers and usually present a fairly well thought out scenario for use in a game. They might be just what a GM is looking for.

Commercial modules are not generally made for *Doctor Who* role-playing games, so Game Masters need to know where to start or how to adapt those modules to their campaign. There is no perfect way of adapting a module, but there are some suggestions and advice that will help GMs do so.

First, make sure that the module you are going to use fits your campaign appropriately. If your group is landing on modern day Earth and doing an adventure there, you are not going to want to borrow a module made for the futuristic sci-fi game *Traveller* or the *Star Trek* RPG. An espionage RPG is a better bet for a modern day scenario. This means doing some research before you buy a module, at least in regards to knowing the background of the game system that the module was made for. Make sure that the adventure fits what your group needs, or at least that you can adapt it as needed to your campaign. Fortunately, *Doctor Who* is a time and space travelling universe, which means that if your campaign does a different module on a different world each game session, using a pre-written module should not be a problem to use in your campaign.

Another suggestion that we like is to borrow from many different game systems. While it can be enjoyable to use multiple adventures from the same RPG, and maybe even string them together in a story arc, the real enjoyment of having a TARDIS is being able to see different places and times. Using modules from various rules systems creates that new world experience each time someone walks out of the doors of their favorite Type 40 (or whatever model TARDIS your Time Lord may have), all of them different than the next. *Doctor Who* is one of the few RPG universes that allows a GM to place a game in a universe with limitless possibilities. Everything can work. It is no problem to fight the galactic empire from *Star Wars* one week, or play a game set in the 1920s and the *Gangbusters* RPG, then next week land on the futuristic *Cyberpunk* world, followed by a medieval style *Dungeons & Dragons* adventure the next. Use the flexibility of the Doctor Who setting to create an even more expanded and interesting setting for your players.

When using a module from another system, convert the adventure into what works for your campaign (see the sidebar). Not every idea that a commercial product has will be interesting to you or your players. Likewise, you need not use the module exactly how it was presented. Novice or inexperienced GMs often make the error of playing a module exactly how it is written in print. Role-playing games are meant to be adapted to the group at the table, and their choices and quirks as

GM TIPS ON CONVERSION

The following are a few tips that will help GMs use modules from other games in their *Doctor Who* campaign.

- **Ensure continuity with the Doctor Who universe.** For instance from the *Doctor Who* story "State of Decay" we know that vampires are the ancient enemies of the Time Lords, so if adapting a *D&D Ravenloft* module, or an adventure from *Vampire: The Masquerade* be sure to play up the vampire threat to the Time Lord character. Players will notice if something is amiss with continuity and it could slow down your game, or create arguments.

- Remember that **there is no 'magic' in Doctor Who,** only science. Convert the magic items into technology or items with a scientific explanation. For example, turn a 'healing potion' into a 'medical pack' or a 'wand of fireballs' into a 'blaster pistol'. If you wish, it can still look and feel like a magic wand, but it should have some sort of scientific explanation (ex. It's really a blaster pistol that converts the wood's unused xylem cells into energy that is shot).

- Feel free to **change the bad guys.** This is good advice even if it's a *Doctor Who* RPG module. A GM always has the flexibility to change the villains, especially if it plays to a campaign story arc.

- **Do not try to convert stats** directly from one system to another. Simply take the best elements and make it fit reasonably into your game system.

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- **Throw away the bad ideas.** If you didn't like something when it was a *D&D* or *Shadowrun* module, don't keep it for the *Doctor Who* module you are turning it into. Discard the klunky plot devices and change them as you like.

- Sometimes be adventurous and **keep the setting** intact **or change it**. Just because your players are in a TARDIS does not mean they cannot land in a *D&D* world. Likewise, just because the module was set in a dungeon, doesn't mean the setting could be a space station.

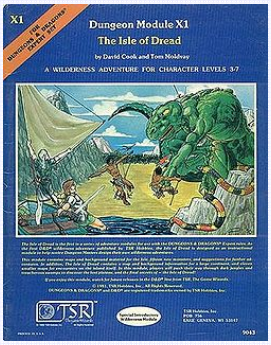
- **Mix and match ideas as needed** from various modules. You can use more than one module to create the new adventure you will play.

- Use the module items you like and **never feel guilty for borrowing ideas** as needed, or throwing other items out.

A FEW GREAT MODULES TO PLAY

Here are a few adventure modules from other gaming systems that we think are worth a look to introduce into your Doctor Who campaign, so long as you convert some of the elements.

THE ISLE OF DREAD (X1)
Dungeons & Dragons (1981)



This was the first module I ever converted for my own *Doctor Who* campaign and it still holds up to this day. Dinosaurs, oversized spiders, and new races allow this to have a back in time, "Planet of Giants", or alien planet style feel to the game. Our campaign even picked up characters from this module.

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the story unfolds. The same is true for a pre-existing module. Go with flow and allow the players to share in molding the story. If it deviates from the presented plot, that's fine, but bring the plot points that are important in when the moment is right. The GM should not feel obligated to follow the module exactly as it was originally presented.

A GM should, at least, take some time to understand the game system that they are borrowing the module from. This allows the GM to know what the biggest threats in the module are meant to be as well as the significant game points of the module. No need to spend a lot of time on this, but at least be sure you understand the adventure itself. With experience, a GM should be able to figure out a game mechanic and the relevant stats pretty quickly.

When using a module, take the plot, the characters, the maps, and disregard the mechanics of the system. Unless there is a particularly clever mechanic for part of the adventure, there is no need to meticulously convert the statistics of non-player characters or the monsters. Each game has its own game mechanics and often these cannot be easily converted. This level of effort bogs down understanding the adventure and is really a waste of a GM's preparation time. As the GM, you should simply use the most reasonable conversion to what works for your game.

Sometimes a Game Master may want to change some of the recognizable parts of an adventure, especially if they suspect that the players have already played the module in a different gaming campaign. Sometimes one of the most enjoyable moments in such a game is when a player suddenly has that spark of enlightenment or moment of déjà vous and suddenly realizes that they have been in this situation before. It may take players quite a while to realize that they are in the "Tomb of Horrors" from *Dungeons & Dragons* if you've changed the setting and the details. But if they do figure it out, they usually get excited because they think they know what might be coming. Don't be afraid to change what's next on them as well. Feel free to change the maps, the villains, or the creatures at hand. Just when the players think they understand the situation, it changes on them, and they have to adapt. This is an excitement that is unique to RPGs.

GMs should be sure to feel comfortable in taking only the ideas and plots that they like or feel are appropriate. There is never a need to use everything or keep things the same. The GM does not need to keep the world that they may set the adventure in the same. Use a *Star Wars* module, but put a twist into it—maybe the empire and stormtroopers are really the good guys and the Jedi are an evil religious cult. Maybe Cthulhu is a benevolent alien from another world not a dangerous and maddening threat. These game, and "alternate universe," twists will create surprises and excitement as the players dissect the adventure at hand.

As a Game Master, take the best parts of an existing module, adapt what you want to use, and leave the rest behind. A good game is not only the result of the complexity and originality of the plot. It is the result of an interesting situation, interesting player interactions, and a good time around the gaming table. Good GMs use all the resources they can find, and that includes great existing modules that they adapt.

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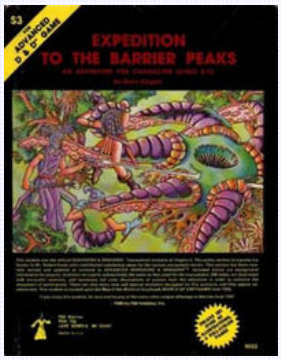
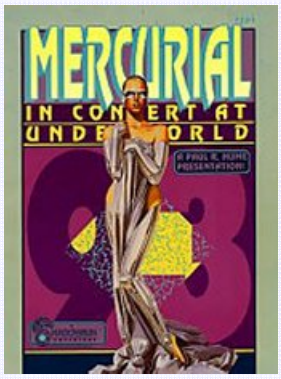
EXPEDITION TO THE BARRIER PEAKS (S3)
Dungeons & Dragons (1980)



This module (Steve Colbert even quotes it as his favorite) is one of the classic modules of all time and was a special fantasy to sci-fi crossover for *D&D*. As such it is a great adventure, but best when the crew have to scavenge for weapons in the crashed space-ship just as the fantasy players would in the same circumstances. Be sure to have any soldier-type characters disarmed as the adventure starts. The module is loaded with visual aids and maps of each deck of the dilapidated spacecraft as well.

MERCURIAL IN CONCERT AT UNDERWORLD
Shadowrun (1989)

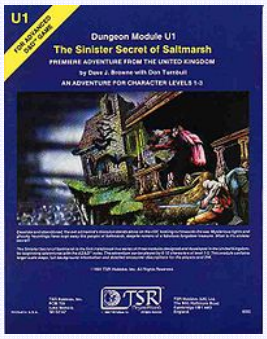


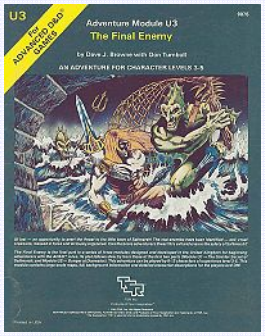
Helped by the fact that *Shadowrun* is a cyberpunk/fantasy crossover world, this is an excellent story that can be converted to a futuristic sci-fi only plot, with very simple changes eliminating the magic found in the module. The plot is simple: protect rock star Maria Mercurial. But there's always a twist to that isn't there? What does she have to hide? So interesting that Maria Mercurial has become a recurring NPC in our campaign.

LADY IN DISTRESS
Top Secret (1982)

This module for the espionage RPG *Top Secret* is about a cruise ship being hijacked. Great maps and a nice background to the whole situation make this an excellent module for conversion. Expect more gunplay in a Top Secret module, but your combat monger and infiltration loving players will really love this one. An interesting historical point is that the module was written three years before the actual Achille Lauro hijacking in 1985, and had used the ship as the basis for the adventure's maps.

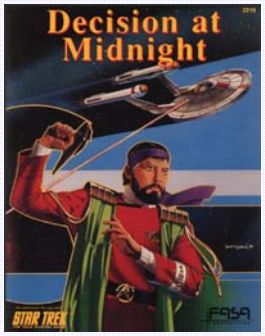
THE SINISTER SECRET OF SALTMARSH (U1)
DANGER AT DUNWATER (U2)
THE FINAL ENEMY (U3)
Dungeons & Dragons (1981, 1982, 1983)


U1
FOR ADVANCED D&D GAME
Dungeon Module U1
The Sinister Secret of Saltmarsh
PREMIERE ADVENTURE FROM THE UNITED KINGDOM
by Dave J. Browne with Don Turnbull
AN ADVENTURE FOR CHARACTER LEVELS 1-3
TSR



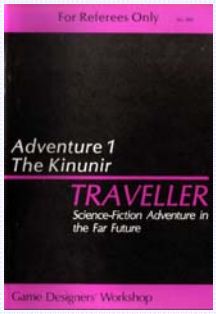
A great series of three *D&D* modules that feature a dark scary haunted house, pirates, and creatures from beneath the sea. The perfect adventure to convert into a Sea Devils and/or Silurians adventure in the *Doctor Who* universe. The adventure will need very little adaptation as the plot fits into a 1700s tale featuring the sea monsters and has an atmosphere reminiscent of the First Doctor story "The Smugglers". Interesting is that these modules were written in the UK.

DECISION AT MIDNIGHT
Star Trek (FASA) (1986)



Star Trek module about a captain who starts to go mad during a border incident and creates a mutiny type situation. Best played if the players must go through the post-incident inquiry and trial as well. Great to keep in the Trek universe or change the details if desired.

ADVENTURE 1: THE KINUNIR
Traveller (1979)



The first full adventure published for the sci-fi RPG game *Traveller* featured 4 very short adventures all based on the Kinunir class spaceship. Two adventures were particularly fun, though not well detailed ("The Hunting Expedition" and "The Lost Ship"). Both would make great adventures in the *Doctor Who* universe with only a little modification. The GM will be required to flesh out the details.

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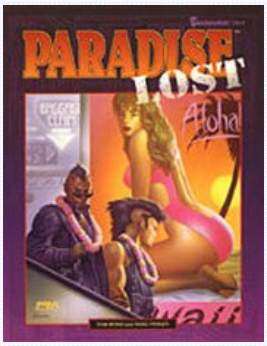
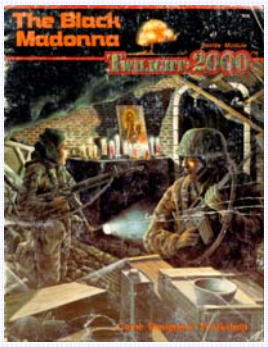
PARADISE LOST
Shadowrun (1994)



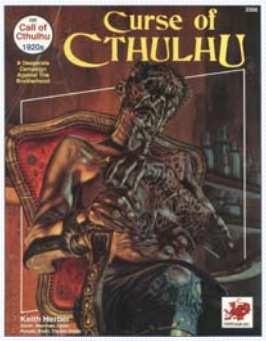
An unusual module for the *Shadrun* world in that it is set in the wonderful paradise of futuristic Hawaii. Missing computer chip technology which the players must find is combined with organized crime and a rebel independence movement. It serves up an interesting adventure of intrigue, investigation, combat, and the good life. Just change the dragon to an alien and the module holds up well.

THE BLACK MADONNA
Twilight: 2000 (1985)



For the post-World War III military RPG *Twilight:2000* this unusual module created a gothic horror feel in a post-apocalyptic aftermath. Change the motivation of the characters to helping people instead of getting paid and it's great for *Doctor Who*.

CURSE OF CTHULHU
Call of Cthulhu (1990)

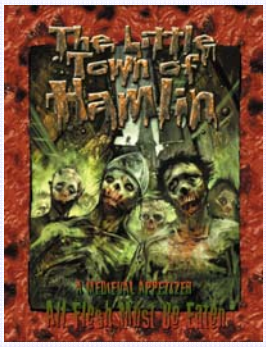


For the H.P. Lovecraft horror game, *Call of Cthulhu*, this module is more of a campaign setting, but the starter adventure "Wail of the Witch" should capture the player's attention and get them interested in seeing the whole plot arc through. Great horror!

WHO WATCHES THE WATCHMEN
DC Heroes (1987)

Set in 1966, in the world of the DC comic book *The Watchmen*, this adventure is full of intrigue and double-crosses. It still works if the players are not costumed heroes and adapting the adventure is simple with a great plot payoff.

THE LITTLE TOWN OF HAMLIN
All Flesh Must Be Eaten (2003)

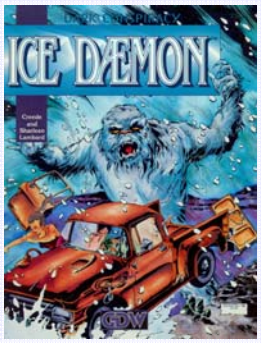


A zombie adventure in medieval times also evokes the story of the Pied Piper of Hamlin. At first glance this might seem like a childish plot, but great writing makes the adventure complex and interesting. *Doctor Who* players will need to eliminate all the zombies.

DEATH GAME 2090
Cyber Space (1990)

A cyberpunk genre module where the players enter a virtual fantasy world to test a new game system. Add the threat of neo-Nazis and you have the makings of a great virtual reality and bar room brawl adventure which will surely be memorable for the players

ICE DEMON
Dark Conspiracy (1992)



A module that features the Yeti and a dimensional portal that must be closed. A perfect crossover to the *Doctor Who* universe. Some continuity items should be addressed with the Yeti and it's controlling entity, the Great Intelligence, but overall another great Who module in the making with a little bit of work.

TOMB OF HORRORS (S1)
Dungeons & Dragons (1978)

One of the great *D&D* modules of all time. This adventure is probably the greatest solve-the-traps module ever made. A few changes (lasers instead of lighting bolts, holograms instead of illusions) allows the same adventure to be played for a group of TARDIS travelers. Changing the goal of the adventure from getting treasure to helping someone is also key.

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PRINCES, THIEVES & GOBLINS
D20 Fantasy (AEG) (2001)

A third-party module from AEG made for 3rd Edition *D&D*'s D20 open gaming license system. The module is short and sweet. A child is kidnapped by Goblins, but not is all as it seems. Change the Goblins to aliens and the magic items to appropriate technology items and the module is a great one to use in a *Doctor Who* or sci-fi setting.

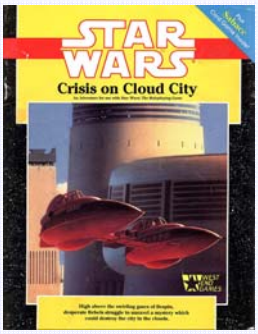
DUNGEON CRAWL CLASSIC #0 - LEGENDS ARE MADE, NOT BORN
D20 Fantasy (Goodman Games) (2005)

Another third party D20 offering, this time from Goodman Games. A simple module meant for level 0 townspeople who rise to the challenge to stop an Ogre and uncover a 30-year old plot. A great module to introduce new characters in and easily converted to a sci-fi setting.

SUNDOWN ON STARMIST
Star Frontiers (2001—original c.1983)

From TSR's first sci-fi game offering in the early 1980s, the game was reintroduced in 2001 for the on-line market. This is a module in which the players find a pyramid built by a primitive culture. What is inside the pyramid may save the planet...

CRISIS ON CLOUD CITY
Star Wars (West End Games) (1989)

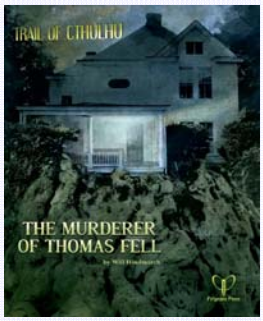


The players come to the interesting setting of *Star Wars*' Cloud City to meet a scientist and his new droid. The players of course get caught up in a complex plot that includes murder, deception and a plot to convert the people in cloud city to robots (or is that Cybermen)? This module also includes the rules for the *Star Wars* card game Sabacc.

ADVENTURE 7: BROADSWORD
Traveller (1982)

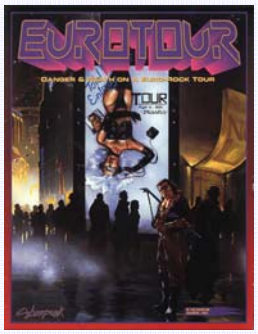
A *Traveller* adventure that spans a number of days and has the players searching for plans, engaging in space combat, and holding off raiders in space. Lots on planetary and space combat for the action oriented game.

THE MURDERER OF THOMAS FELL
Trail of Cthulhu (2008)



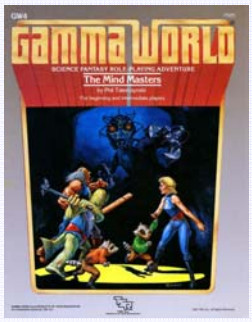
The players are on a quest to find what happened to Thomas Fell and his expedition. The players will be quite surprised to find out exactly who the murderer of Thomas Fell really is. This needs only minor adjustments to change the magic to technology.

EUROTOUR
Cyberpunk (1993)



Another module that has the group protecting a rock star (like *Shadowrun*'s "Mercurial"), but that's one of the cyberpunk genre's enduring cultural themes. But this adventure has multiple scenarios and even the option for the GM to pick one of six villains, who could be the masterminds of the plot at hand. This adventure gives extreme flexibility for the GM to tailor the outcome of the plot themselves

THE MIND MASTERS (GW4)
Gamma World (1983)



This module is set in the post-apocalyptic setting of Gamma World, in which Earth has been wiped out and humans and mutants scavenge the wasteland for technology. In this great module, the players find a valley that seems to be full of great treasures from the old times. But there is more going on than meets the eye!

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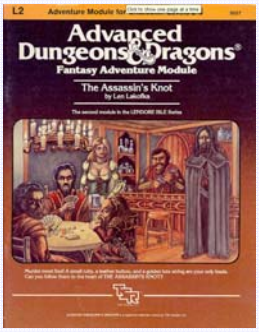
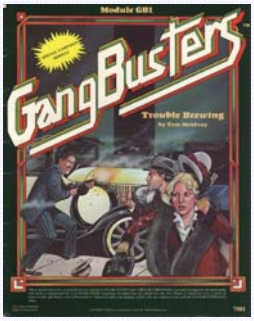
THE ASSASSIN'S KNOT (L2)
Dungeon & Dragons (1983)



A module that brings the players into a web of intrigue as people are found dead. To complicate matters the characters are in the town of the Assassin's Guild, and there may be more than one murderer at work. A great investigative module.

TROUBLE BREWING (GB1)
Gang Busters (1982)

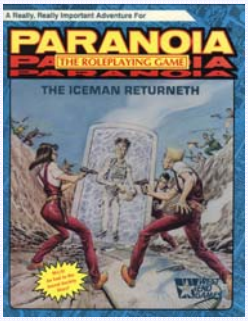


Set in 1921 for the mobsters RPG *Gang Busters*, this module has numerous scenarios in it. One of the more fun ones is "The Morgan Necklace Caper" and all the small adventures eventually lead to a larger scenario named "Showdown at Little Augies" (followed by "The Raid"). Great fun for a historical *Doctor Who* story arc.

DEATHWISH
GURPS - Supers (1989)

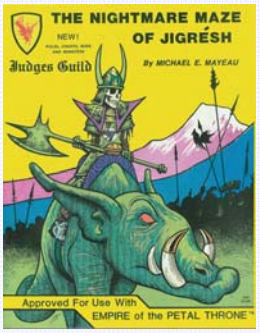
Made for the "Supers" setting for superheroes in the *GURPS* RPG, Deathwish follows a rock concert tour of superhero musicians (easily made aliens). What does the concert tour have to do with the riots at shows and a mysterious theft?

THE ICEMAN RETURNETH
Paranoia (1989)



Paranoia is a comedy game about a dystopian world controlled by the Great Computer and inhabited by clones. Played by itself the game is a bit of a comedy, importing it to *Doctor Who* a GM can keep it a comedy or make it high drama. What would happen if one of the programmers of the great computer was found cryogenically frozen? Your party will find out...

THE NIGHTMARE MAZE OF JIGRÉSH
Empire of the Petal Throne (Judge's Guild) (1981)

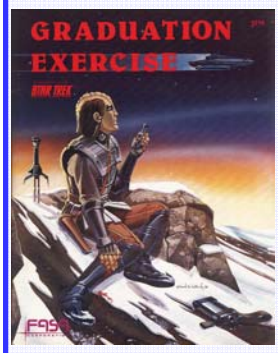


An adventure by module design company Judge's Guild for the *Empire of the Petal Throne* Game. The module is a bit of a dungeon crawl but through an unusually shaped maze and with encounters in unexpected areas. Players discovering they have a time limit adds to the tension of the adventure at hand.

ALICE THROUGH THE MIRRORSHADES
Paranoia / Cyberpunk (1989)

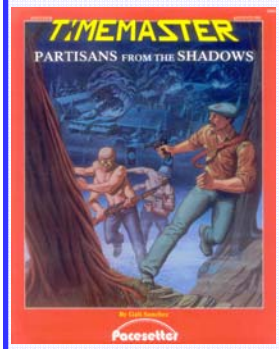
This crossover game sends the players from the *Paranoia* universe back in time to the *Cyberpunk* era. It is a fun module easy to adapt to *Doctor Who* and allows the players to see the past and future of a planet's history. Both a future dystopian and crumbling post-modern setting are found in this adventure. Time travel is the icing on the cake.

GRADUATION EXERCISE
Star Trek (FASA) (1989)



A *Star Trek* module from the perspective of young Klingons about to graduate from their academy. It seems that they must retrieve a Klingon agent, but things are a bit different when they arrive planetside than they expect. The surprises keep stacking up…

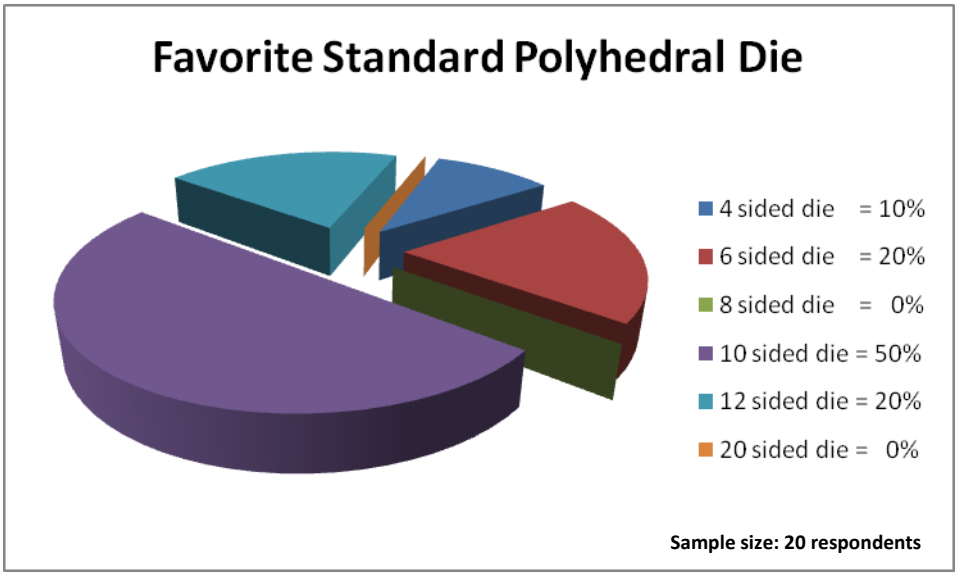
PARTISANS FROM THE SHADOWS
Timemaster (1984)

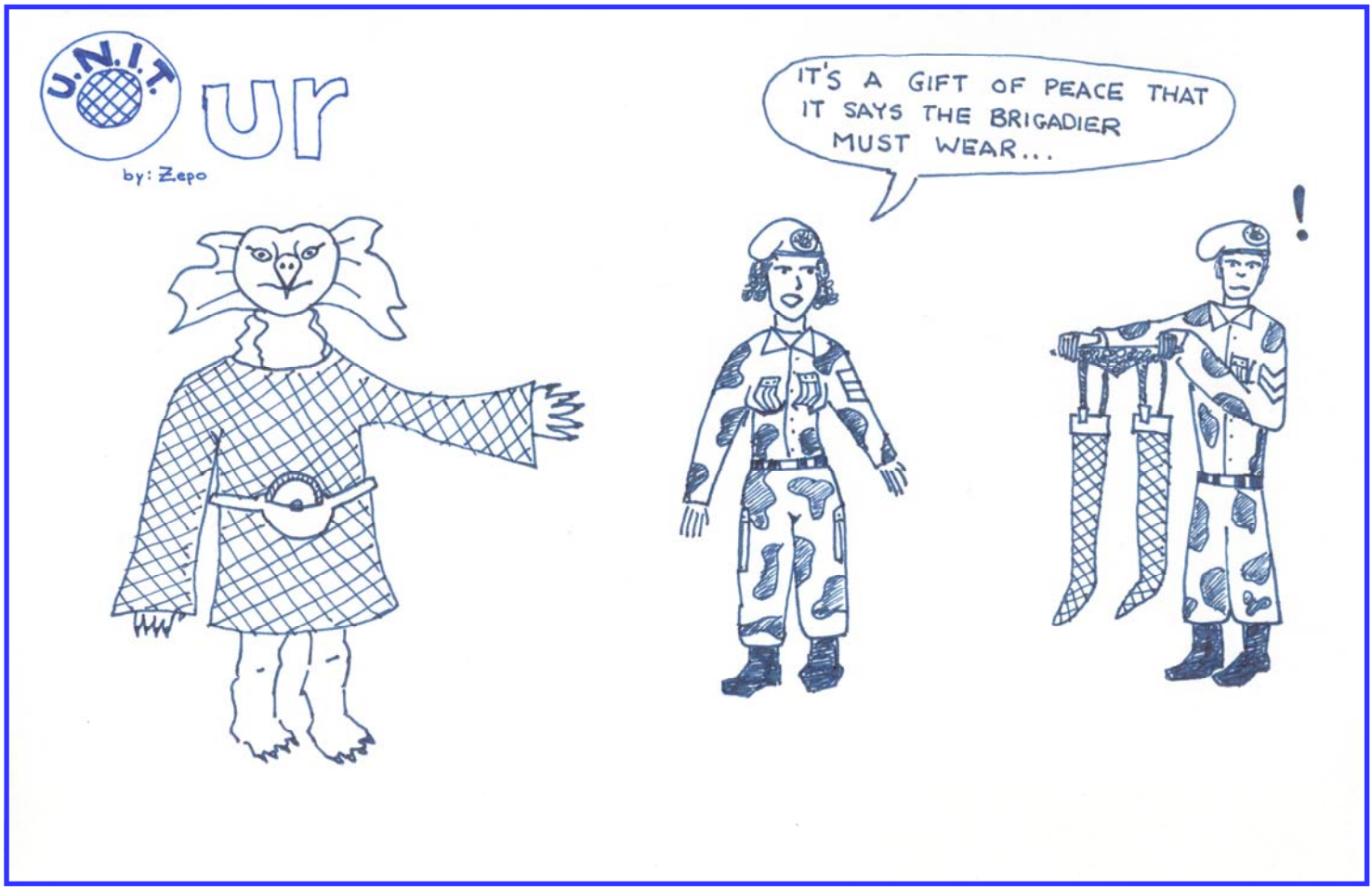


Timemaster is a time travel RPG and all the game's modules are great for *Doctor Who*. This module has time travelling aliens infiltrating the Nazi ranks in World War II. The players have to make sure that the aliens don't change the course of history, but it might mean that they have to help the Nazis!

GAMER POLL:
FAVORITE STANDARD POLYHEDRAL DIE

We put the question to a number of our readers asking "What is your favorite polyhedral die?" We were surprised to see that the d10 won over so many of our respondents! One respondent wrote, the 10-sided die "can role any other fractions with similar random results using multiple d10s for the number of significant figures " and another wrote they liked it because it was "easy to do percentages that way." We were surprised that the d8 and the d20 did not get any love from our readers especially since many gamers get into the hobby through *D&D* which uses the 20 siders the most. Some of our favorite comments were the d4 being called the "caltrop die" and the comment that the d12 "needs to be loved!" which was accompanied by the attached cartoon below left. Also worth noting is that votes that were cast for the d24 (two votes no less), the d30, and the rarely seen "multiplicative damage die" (which were not included).


Favorite Standard Polyhedral Die
4 sided die = 10%
6 sided die = 20%
8 sided die = 0%
10 sided die = 50%
12 sided die = 20%
20 sided die = 0%
Sample size: 20 respondents



Diary of the Doctor Who Role-Playing Games

NEXT ISSUE:

'THE COMPANIONS ISSUE'

A LOOK AT COMPANION CHARACTERS - PLAYING A CHARACTER OF COLOR
THE STANDARD ADVENTURER'S KIT - TIME AND RELATIVE DIMENSIONAL MAPPING
MORE ADVENTURE MODULES - OUR UNIT CARTOONS
and More....

Send your contributions, articles, comments and correspondence to:
seidler@msoe.edu